

DISCORDER



That

MAGAZINE

from CiTR 101.9 FM

Pietro Sammarco Jorane The Reatards Stitch 'n Bitch Nation The Weekend Sage Francis Scissor Sisters
Ali Shaheed Muhammad Holy Body Tattoo Totally Guitar The Kills P:ano Tegan and Sara Smoosh
Hidden Cameras The Seams Duncan McHugh Black Mountain Purple Wizard Say Nothing Bright
Eyes Bontempi The Frames Steve Vai Hem Keren Ann Cushion Covers Luna Saint Bushmill's Choir

March 2005

FRIDAY MARCH 11

KINGS OF CONVENIENCE

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PETER
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THE MEDIA CLUB

MARCH 26

BACK BY OVERWHELMING DEMAND

THE KILLS



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MARCH 29

as i Lay dying



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APRIL 27

MESA LUNA - ALL AGES

APRIL 29 & 30

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DiSCORDER

That magazine from CiTR 101.9fm. March 2005.

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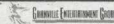


Official Venues

celticfestivalmcover.com

Festival Guide for St. Paddy's Week

Date	Time	Venue	Description
Sunday March 13	2pm 2 & 6pm 8pm	Roxy Cellar Cellar	Halifax Wharf Rats Robert Malcolm Memorial Pipe Band Kings of Chill presents The Town Pants Live
Monday March 14	7pm 8pm	Cellar Doolin's	McBlues Comedy Show Rob Thompson, solo artist
Tuesday March 15	6pm 8pm 9pm	Doolin's Doolin's Cellar	Sionnaine Irish Dance Academy Bob White, the Rock God playing anything and everything Celtic Disco w/DJ Chiclet originator of Discotronic & host Slick Rick
Wednesday March 16	6pm 8pm 9pm	Doolin's Doolin's Cellar	Guinness Perfect Pint Pour Off Competition featuring bartenders from the lower Mainland with guest judges including Sean Heather from the Irish Heather St. Paddy's Eve Industry Party with Brian Flannigan playing your usual rock tunes with a Celtic flair Irish Luv featuring a Kilt Fashion show from Bear Kits
Thursday March 17	11am-2am 3pm 7pm	Doolin's Cellar Roxxy	St. Paddy's Day Live entertainment from 1pm-1am Live entertainment from 3pm-2am Live entertainment with Dr.Strangelove

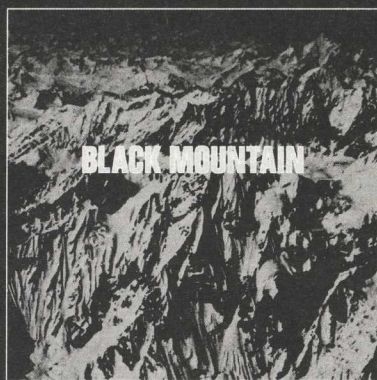


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The Irish Cellar 1006 Granville at Nelson :: 604.605.4350 :: www.cellarvan.com
The Roxy 932 Granville St.: 604.331.7999 :: www.roxyvan.com



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BLACK MOUNTAIN MARCH!!!



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- 03/12 Eugene, OR - Agate Hall, U of Oregon
- 03/13 Seattle, WA - Crocodile Cafe
- 03/14 Vancouver, BC - Richard's on
Richards with Oneida + Kinski
- 03/15 Portland, OR - Doug Fir Lounge
- 03/17 Oakland, CA - Lobot Gallery
- 03/18 San Francisco, CA - 12 Galaxies
- 03/19 Los Angeles, CA - Spaceland
- 03/20 Long Beach, CA - Koo's
- 03/21 Tempe, AZ - Stinkweeds
- 03/23 Austin, TX - Emo's
- 03/24 Houston, TX - Mary Jane's Fat Cat
- 03/25 Denton, TX - Rubber Gloves
- 03/26 Oklahoma City, OK - The Conservatory
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- 03/29 Cleveland, OH - Beachland Ballroom
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- 04/01 Harrisonburg, VA - PC Ballroom
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- 04/04 Ottawa, ON - Babylon
- 04/05 Toronto, ON - 360 Club
- 04/07 London, ON - Call the Office
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- 04/11 Denver, CO - Hi-Dive
- 04/15 Los Angeles, CA - The Echo
- 04/16 San Francisco, CA - Cafe du Nord
- 04/20 Portland, OR - Berbat's Pan
- 04/21 Seattle, WA - Neumos
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JERK WITH A BOMB

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If you're the kind of person who pays attention to these things, you're probably thinking, "Hey, shouldn't this be some kind of Women's Issue?" After all, it is March. So what gives?

To be completely honest with you, gentle and possibly indignant reader, we weren't sure if we should do a Women's Issue this year. While I'm the first to be irked by the music industry/media's abiding sexism (and the first to gripe about it at length), I wasn't sure that a special "Girls Only" issue of DISCORDER was the way to go. After all, it's the mainstream music media that's plagued most by overt and destructive misogyny, right?

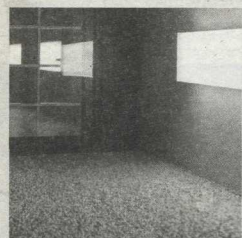
But then I got an email. It was promotion piece for Danko Jones' new spoken word album, *The Magical World of Rock*. According to this press release, "In *The Magical World of Rock*, your favourite album is holier than a thousand bibles. "Professional Music Listener" is a full-time, tax-paying job. Monster Magnet's Dave Wyndorf is your personal pot dealer. Solomon Burke is God. And girlfriends who own Elton John records must be dumped immediately."

Does this sound like your magical world of rock? It sure as hell doesn't sound like mine (which would probably involve more arts and crafts with Kathleen Hanna and less burnt offerings to Solomon Burke). Although DISCORDER tries not to perpetuate gender exclusionism, we still receive emails propagating it, under the guise of celebrating rock music. "Male rock stars are gods. Girls who don't agree with your opinions must be dumped. Rock on dude!" And in my personal email account no less. How fucking lame.

Sitting there, fuming at the computer, I decided it. We would do a Women's Issue. We would do a Women's Issue so good, it would take us months to plan and execute. (Look for our girly extravaganza in May 2005).

And so this is not that issue. But, looking at it now on its last day of production, it doesn't seem like much of a man's issue either. Women and girls dominate our features this month; not one band featured is all-male. Bontempi, P!ano, and Black Mountain all feature female musicians or songwriters. Jorane is a female solo artist, and Smoosh...hey, if Smoosh aren't a symptom of a slowly-changing musical climate, I don't know what is. The day that two preteen girls get parental support, a record deal, and national media attention for writing their own very non-commercial songs is a great day for women in music, hands down. This issue ended up being very female-focused completely by accident. All we were looking for was musical talent and interesting bands. We ended up with a bunch of girls. Our May issue is going to be great, but honestly, the accidental Women's Issue seems like the best kind of issue of all. It's pretty much what we've been waiting for all this time.

KAT SIDDLE



inhabitants

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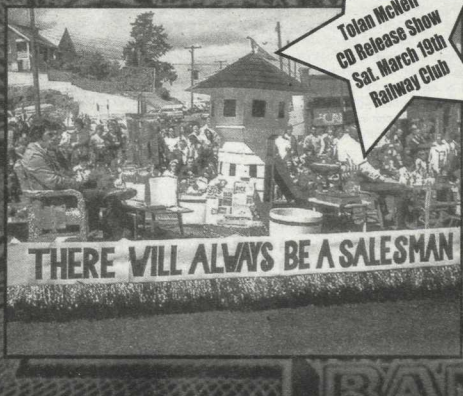
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RIFF RAFF

by Bryce Dunn



I'm scaling things down considerably from last month's barrage of garage, not because I want to, but because I have to. When faced with the (colour me sarcastic) enviable task of reviewing the latest offering from Jimmy Eat Shit and others of their ilk, I'll gladly take on The Reatards. In fact I think I'll let The Reatards take on those bands for me 'cause I don't want to waste any more ink on the subject. Their contempt for "modern" rock music is probably the first on a long list of things that Jay Reatard and company would like to firebomb out of existence. At least on this four song EP, he gets a chance to spit venom and musically strangle tender topics like being a "Monster Child" and the admission that he has "No Soul No Mo." "I Will Die Alone" charges like a bull through Devo's house and "Tell A Lie On Me"

ends with a bloodcurdling scream that would make anyone leary of talking trash to a kid who's been at this game long enough to know and who's still too young to care. Those who want more verbal abuse in the form of nasty, brutish, and short punk rock songs should also check out their recent full-length Bedroom Disasters, a collection of forgotten "gems" that were unearthed from a dusty box of tapes underneath Ryan Reatard's bed no doubt, but among such "classics" as "Lick On My Leather" and "Puke On You" are inspired tributes to their influences including The Ramones, The Saints, The Angry Samoans, and Freestone. The Reatards are the real deal, folks: punk for punks of all stripes. [Zaxxon Vinyl Action Records, www.zaxxonvinylaction.com]

To get all that teenage hate outta my system, I took one look at Purple Wizard and figured two gals bestowed with guitars has got to be the cure for what ails me. Sho' nuff, I was floored the second the needle made contact as the honeysweet harmonies of these two ladies instantly reminded me of the late great Delmonas or even The Shangri-Las, but with the musical chops of The Milkshakes or early Kinks. Their takes on two Everly Brothers songs—"I've Been Wrong Before" and "I'm Not Angry"—are just too damn catchy to be ignored, and you'll be wearing this



platter thin before you know it. A full-length album is on the way, so be warned, this may be your new favourite band. [Show And Tell Recordings, www.showandtellrecs.com].

Lastly another duo making some sweet but sticky blues is VV and Hotel, otherwise known as The Kills. A teaser 7" out just in time for their new album to drop later this month, this ball o' wax features an album side "Good Ones" and an exclusive flip in "Baby's Eyes." Those who caught the act back in December when they graced Richard's On Richards will probably recognize from their live set the album cut as their slinky reworking of Nick Cave And The Bad Seeds "Red Right Hand" only with PJ Harvey (that would be VV) crooning the question "Did you get the



real good ones, did you get the good ones?" To what she is referring is anyone's guess: could be snow tires for all I care, but whatever it is, damn if it don't sound sexy. The flip is a little more subdued, showcasing more of the nimble guitar work of Hotel. By the way you know there's a drum machine, right? That was a surprise to me too, and what other surprises they may have in store can be witnessed proper-like when The Kills make a return trip to Vancouver on March 26 at The Red Room. [Domino Record Co. www.dominorecordco.com].

See you on the floor, rockers. 

STRUT FRET AND FLICKER

by Penelope Mulligan

Say Nothing
Ridiculousness
Tuesday 18 January
Performance Works

"The Troubles," as the fallout from a fiercely divided Ulster has been euphemistically known, got a mind-bending airing from Ridiculousness—here from England as part of the PuSh International Performing Arts Festival. Visually, *Say Nothing* was like a pop-up Magritte painting. The whole thing took place in an open suitcase filled with turf on which the two actors either stood or assumed a mimed sitting posture. This symbolic containment—of Northern Ireland, of conflict, of failed communication—amplified the play's pressure-cooker rhythms and relentless absurdities.

Jon Hough and David Woods, who also wrote and directed the piece, performed it with frightening brilliance. Their work often slid so close to mayhem that it felt like improvisation, yet you knew it wasn't. Woods was an anxious knot of good intentions as Ulster-born Kevin, who, after decades in England, returns home with a PhD in Peace and Conflict Studies and hopes of workshoping the populace into some kind of harmony. Instead, he keeps slamming into duplicity, ignorance, and passive aggression in the form of several characters played by Hough. A landlady, Sally, charges him for bed and breakfast, but makes him sleep in his car because her one guestroom is always occupied. She smother him with offers of food when he's not hungry and generally engages him in the sort of conversations designed to keep real contact at bay. (A looping recitation of place-names and landmarks was an excruciating parody of this common British pastime.)

Her caretaker, Frank, is a bellowing Ulster Defense Association man. The transitions were merciful; and so unexpected that they often felt like an assault. Just when we'd been lulled into quiet hysteria by Kevin and Sally's exchanges, Frank would go off with Traipsingpoint intensity.

Kevin's failure to make any headway—the local workshop he facilitates is a complete bust, with participants either clammoring up or attacking him—said much about the futility of outside help in conflicts with such deep religious and territorial roots. And with its portrayal of a small-minded, socially knee-capped populace, *Say Nothing* was even less hopeful about Ulster's ability to sort itself out. This was bleakness at its most theatrically satisfying.

THE PLUGHOLE

I await a new piece of dance from *The Holy Body Tattoo* as I await a new album from a favourite band: curiosity about where they'll go with it is mixed with an assurance that I'll recognize their footprints. In the case of company co-founders Noam Gagnon and Dana Gignas, the visceral, strenuous choreography is as unmistakable as their devastating production aesthetic.

At the Dance Centre in late January, they previewed an excerpt from their latest full-length work, *monumental*. In several ways, it's a big departure for them. Except for commissions, the two choreographers have always performed what they've created, but this time, as Gignas confirmed to a wifful audience member, they "won't be appearing." With a cast of nine, that's probably wise.

It always gives me great pleasure to quote the HBT's press material, since I couldn't possibly improve on it. So here goes: "monumental is an elegiac investigation into the physical anxiety of urban culture." In an attempt to keep ourselves from being obliterated by failure and overwork or from dying of loneliness, we engage in small gestures and everyday habits. As Gignas explained, these add up to something quite huge, *monumental* celebrates them. In the section I saw, each dancer was atop a wooden box—isolated, agitated and thoroughly stressed out. Movement was frenetic, repetitive and percussive, occasionally giving way to something looser and more seductive. According to the choreographers, things get really interesting when the dancers come off the boxes later in the piece.

As usual, the duo's work is given tremendous texture by its collaborators. We had a taste of this in the music of fly pan am's Roger Teller-Craig, Godspeed You! Black Emperor, and Les Tambours du Bronx. The complete production will also feature a cityscape environment by lighting designer Marc Parent, film montage by William Morrison and projected text by Jenny Holzer. Consider this example: "Usually you come away with stuff on you when you've been in their thoughts or bodies."

There was a large high school group at January's open rehearsal and a couple of teenage girls in the row ahead spent much of the time text messaging. Afterwards, I overheard them talking in the loo: "I really liked it when they were freakin' out, but when it was slower, I was like, 'whatever.'" Bless their hearts. To quote HBT again, "In the disjunction between immaculate facades and human frailty, innocence is the first loss." In a few more years, they'll probably know what that means. 



monumental will be performed at the Vancouver Playhouse on April 1 & 2 @ 8pm. Tickets from 604-280-3311 or from www.ticketmaster.ca

SEAM RIPPERS

Removable Cushion Covers

by Georgie

Showing my math:

$$x = \text{length of fabric}$$

$$x = (B \times 2.25) + 2$$

This removable cushion cover is simple and easy to make as it only uses one piece of fabric. Whether they be ornamental or functional, cushions and pillows are an easy-to-accommodate household accessory. They can make you feel like your crappy futon is actually the bed from *The Princess and the Pea* and they can distract from the stains and the cigarette burns on your ugly couch. They are also an easy gift that will offend no one. You can add a small pocket and the cushion will become useful in many other ways. A tooth for the Tooth Fairy can be left for your favourite six year old or your favourite brawler. Pockets can also be used to keep items secretly on hand, like condoms, or if you don't need them, candy. Cushions become a lot more appealing when you can make them yourself.

You may be wondering why the covers ought to be removable. This way you have the option of recovering something you don't like, and let's just say that it seems ridiculous to make something functional and then have no way to clean it. So if you want to skip a step and just make the cover a permanent part of your pillow then go ahead...hope that you exist somewhere with no pets, no sex life, and never get clumsy when you have too much red wine.

The Cushion:

This step is optional, as you may want to buy a preformed pillow recover something that you already own. Choose a non-stretchy, breathable fabric like cotton twill—strong but not too thick. No one will see this part, so you can use an old pillow case or sheet. Make sure that the colour you choose will not be visible through the final cover. You can make a cushion in almost any shape...squares and circles are easiest, but be creative.

Cut out the shape a half inch larger on each side than you want the finished product. This will leave you an adequate seam allowance. Place right sides together and pin in place. Sew three of the sides and 2/3 of the fourth side. Turn the pillow right side out and stuff. Whatever stuffing you choose make sure that you insert it in small pieces so the pillow is not too lumpy. The fullness of the cushion is up to personal preference. If the cushion has corners, make sure they are all stuffed. Sew up the hole with small stitches. You just saved yourself \$5-15.

Cushion Cover:

For the sake of simplicity the cover that I'm going to describe is square. Please feel free to make yours any shape you want.

Measure the sides of the pillow from corner to corner. The longest side if not a square will be described from here on in as 'B'. You will need a piece of fabric that is $B \times 2.25$ plus 2 inches. The width of the fabric will be the length of the shorter side plus 1 inch.

Mark the fabric size you need and cut it out. Finish both ends of the fabric by folding over the edge and sewing (to contain the raw edge you may need to fold it over more than once). You may also finish the edges with a serger if you have one. You have a generous seam allowance of 1 inch on each end; this should be plenty. Make sure that at least one of the edges is perfect. This opening will be visible down the back of the cushion.

Lay the fabric out with the right side facing up. (Figure 1) Fold in edge A first (this should be the one with the perfect edge). The fold should be 1/2 the length of B. Pin the corners in place. Fold edge C overtop and in place. If you measure all the folded areas on top of one another they should be that same length as your pillow (or B). Set the cover in the sewing machine so that the opening faces you. This will stop the presser foot from catching on the edge of it. Sew along 1/2 an inch from the raw edge. You may want to finish these edges with a serger or a zig-zag stitch. Turn cover right side in one side at a time and put it on the cushion.

The opening along the back should sit tight against the pillow. If it doesn't, it can be further secured with a button, snap, or small piece of Velcro.

If you require further embellishments, they can often be added after the pillow is complete. If you find all the folds complicate this then they can be added earlier. Just make sure that nothing hard will get in the path of the sewing machine (eg. buttons, beads etc.). If you intend to sleep on the pillow, make sure that the decoration is soft (embroidery or appliqué maybe).

You will need:

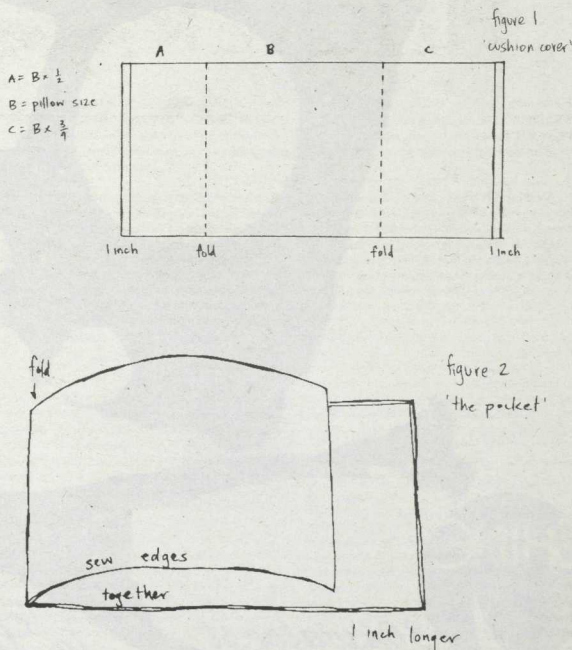
Pillow: Can be bought for \$5-15 at Dresswe (or other sewing stores) or you can make your own.
Fabric: Something breathable and soft, but not too thin. It shouldn't be too stretchy or the pillow will be lumpy. The material for the cover can be thicker than that of the pillow itself.
Thread: Polyester (it's stronger).
Needles or sewing machine: You gotta sew it somehow.
Scissors: Good and sharp.
Stuffing: Either synthetic fibre-fill or finely shredded rags (for a denser heavier cushion).
Measuring device
Pins
Any decoration or fastening device that you see fit.

Pockets

Small pockets can be added either under an appliqué or inside the cover opening. Finish the top edge of the appliqué and sew in place except for that edge. To create a pocket inside the opening you will need a small rectangle of fabric (figure 2). Finish both ends and fold in half so that one edge is 1 inch longer than the other. Sew sides together and sew longer piece into the seam edge of side A. Secure the corners of the pocket before assembling the cushion cover.

Springtime at Seamrippers:

The new Seamrippers workshop schedule is underway, and there will be another new calendar available in April. So if you are thinking of learning a new skill or perfecting an old one then now is the time. We have a show opening on Friday March 4th called "Redrover" featuring paintings and beadwork by Tiffany M. Monk. On Friday, March 18th we are hosting the "Church of Putt" fashion show and we'd love to see you there. For details please check our website at www.seamrippers.ca.



FRIDAYS MOTH RFLUCK R

GLASSCANDY, DEBBIEDEB, CHROME0, MUNK, JOYDIVISION, WHITEY, DEAD
LCDSOUNDSYSTEM, G.GALLIN, AUPAIRS, ESG, PHOENIX, TIFFANY, NENA, I
MU, ROLLINGSTONES, SHIRLEY ELLIS, JUNIOR SENIOR, BLOC PARTY, IGGY
IESTRANGLERS, SOFTCELL, PLAYGROUP, PEECHBOYS, LARRYLEVAN, FUC
OWIE, CRASS, THEUNCORNS, CLASH, THEBEACHBOYS, REGGAETON, IMA
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TEXTUALLY ACTIVE

Totally Guitar: The Definitive Guide
Tony Beacan and Dave Hunter et al
 Thunder Bay Press/Raincoast Books

Totally Guitar: The Definitive Guide reads like a thorough primer textbook on guitars, brought to you by the same people who published *Electric Guitars: The Illustrated Encyclopedia* and its companion on acoustics. It certainly lives up to my high expectations based on the previous two books, and in fact exceeds them in terms of the sheer volume of good, practical information within a luscious photo-packed layout.

There are more than a thousand playing tips covering the basics of chord voicings, typical licks from several genres, set-up, and DIY maintenance as well as some less obvious, more advanced tricks. I'll be honest: I haven't yet been able to put the majority of the tips here into use. My brain can only process so much guitar information at once. That said, the ones I have absorbed thus far have been quite helpful to my development and to the quest to de-buzz my bass.

There are really only two quibbles with this book that I can think of. Firstly, most of the manufacturers' bios in the second half cover the same ground that Thunder Bay Press' previous two guitar encyclopedia offerings cover in far greater detail, making me wonder if this was just a way to use up leftover pictures of Steve Vai and company and to show all those great Washburn ads (not that there's anything wrong with that motivation—the photos are really cool). Secondly, I may be selfish, but last week when I was setting up my dad's 40 year old twelve-string, I looked here for information and was none too pleased to find the only real comment on twelve strings a note that they really aren't anything more than a novelty. This was the *Definitive Guide's* first major failure to assist me, but this is a far more minor flaw than the redundancy issue. I'd have preferred that space be dedicated to something else, maybe more tips or more anecdotal information on the makers and their histories instead of the same overviews.

Drake

Stitch 'n Bitch Nation
Debbie Stoller
 Workman Publishing

Everybody already knew how cool knitting was when, in 2003, Debbie Stoller, editor of the glossy third-wave feminist *BUST* magazine, published *Stitch 'n Bitch: The Knitter's Handbook*. The book promised "everything you need to know to get your kniti on!" and it came through, explaining not only how to knit, but also how to form a stitch 'n bitch and how to make a knitted bikini or a hoodie or an iPod cozy or cat-ear-hat or a sweater with skull and crossbones on the sleeves. This book became such an instant hit that it got its own thread on Craftster.org, which is where Ms. Stoller originally put out the call for submissions to the sequel.

Stitch 'n Bitch Nation is bigger than the first book. It's glossy all the way through, and it has a lot more patterns. Just as you'd expect, some of the patterns are totally rad. I want-to-make-that-NOW kinda things, (like felted messenger bags, cabled newsboy hats, wrap-around sweaters, and Joey Ramone and Joan Jett knitted dolls) and some are lame, boring, or too trendy for their own good (does the world really need another poncho pattern?). What makes this book really worthwhile however, is the opening section, "I Knit it My Way: How to Make any Knitting Pattern Work with Your Yarn, Your Gauge, Your Body, and Your Style." This is information that really matters: how to decode a pattern, change certain elements of a knitted thing; basically, how to be a knitting hacker. A good knitter is someone who understands what they're doing rather than just following instructions blindly and having a sweater and the end, and *Stitch 'n Bitch Nation* gives us all the tools to become good knitters. Knowing the stuff that Debbie is trying to teach is like reading a map rather than following directions; you can visualize the outcome and work up to it, you can become master of your knitting destiny.

Stitch 'n Bitch Nation is similar in form to *The Garden of Eatin'*, the follow-up book to the seminal cookbook *How to Eat Vegan*; the patterns/recipes/tips are not entirely the work of the author, they are submitted by fans and friends inspired by the first volume and collected by the writers-cum-editors to create volume 2. Though the patterns in the first *Stitch 'n Bitch* were authored by all different women, the knitting instructions were all Debbie's own. *Stitch 'n Bitch Nation* is full of little tips and tricks sent in by readers. There are little blue boxes throughout the book with hand-me-down instructions to keep your yarn untangled, keep your stitches on the needle, make your purts tighter, makes your seams smoother, and organize your patterns, all followed with the name and hometown of the benevolent bestower of advice. There are also profiles of stitch 'n bitch groups all across America (hence the "Nation" in the title) and even a few in Canada and the UK. Truthfully, I don't care very much about how the knitters of Raleigh, North Carolina, came to form their knitting circle, or where S 'n B Pittsburgh likes to meet, but I think there's something really neat about these write-ups being in the book. When Debbie enlisted the help of the knitterati for her second book, she wanted to play up the new feminist community that has grown out of this knitting thing, so her inclusion of these tips and profiles of these knitting



groups seems less like she's trying to make a bigger book, and more like she's showing that knitting is another facet of the third-wave feminist version of the 1970's consciousness-raising circle; now women are meeting not just because they're women, but because they're doing things that are really cool (and they're not, by definition, excluding men).

The *Stitch 'n Bitch* books are more than just knitting instructions and patterns, they embody the DIY-ness that makes knitting so darn cool these days. Debbie Stoller wants you to modify the patterns to be what you want, she wants you to recognize the power that knitting has to form community, and she wants you to help her help others. And she sure isn't stopping there; the call for submissions for the third *Stitch 'n Bitch* book—a volume dedicated to crocheting and all its glory—has already been posted on Craftster. There's no doubt that the first *Stitch 'n Bitch* book is better than this follow-up; but if you're interested in knowing exactly just what it is you're doing when you turn a heel or make a v-neck, or even if you just want to make a felted bag for your iBook, then *Stitch 'n Bitch Nation* is a totally worthwhile purchase.

Dory Kornfeld



The six books that Dory Kornfeld read last week were

Louis Riel: A Comic Strip Biography by Chester Brown, Sex Drugs and Cocoa Puffs by Chuck Klosterman, The Plot Against America by Philip Roth, The Death and Life of Great American Cities by Jane Jacobs, The Elements of Style by Strunk and White (this, she keeps in her back pocket at all times), and Down and Out in the Magic Kingdom by Cory Doctorow, all of which she heartily recommends.

Bontempi: Spook Pop from the City of Sharing

By Ben Lai

Originally from Halifax but now based in Vancouver, Bontempi might be a relatively unknown band right now, but I'm betting that they won't be for much longer. Just see one of their shows and they will win you over with their intricately crafted pop songs and great musicianship. Just when I thought the local music scene was getting a bit stale, here comes an act that is refreshingly distinct, and in an absolutely marvelous way.

Bontempi consists of Carla Gillis (guitars, lead vocals), Lynette Gillis (drums, backup vocals, percussion), and Geoff Miller (bass, keyboards). I had the pleasure of having a cup of tea with the trio one Sunday afternoon in a café on Main Street.



DISCORD - March 2005

PHOTOS BY DAVID CIEPLINSKI



DISORDER: Let's start with history. Two of you were in a pretty successful band in Halifax called Plumtree.

Carla: Lynette and I have been in bands together for. I don't know, since I was thirteen and she was eleven. A really long time. I don't want to do the math. [Laughs] We did this sort of long-term project called Plumtree that started in 1993 and ended in 2000.

Halifax was famous for its underground rock scene back in the 90's. Plumtree was one of the bands from that scene.

Lynette: I guess we were considered the second wave of the Halifax Pop Explosion. The indie rock people helped us out. Like Sloan, Thrush Hermit, Hardship Post, Super Friendz.

Carla: Jale.

Lynette: And the Local Rabbits, who were actually from Montréal.

Carla: That was what we did for seven years. [We were] pretty active. We toured, made some videos and stuff like that.

When did Bontempi start?

Lynette: The first public show we played was the [Halifax] Pop Explosion [Music Festival] in 2001.

Geoff: It was right after we started.

Carla: The show was in the basement—it wasn't one of those big, promoted Pop Explosion shows. But it was pretty good and a lot of our friends got to see us. We played a few more shows in Halifax, and then Lynette went away to school in BC.

Lynette: In the fall of 2002 I moved to Vancouver, so basically there was a year or so where all of Bontempi was in Halifax at the same time, playing shows. It was really just on a small level. We weren't trying to get videos and tour or do all that bigger stuff Plumtree had been doing. We were just writing and playing.

Geoff: During the last few months of that time we recorded most of the album that we're putting out now.

Carla: We worked with Charles Austin who is in the Super Friendz. He has a really awesome studio in Halifax that's affectionately called "The Mullet." [Laughs] It's officially called Electromagnetic Recordings. We spent a few weeks in there recording, then Lynette went away to Vancouver, and the following January Geoff and I also came out to BC. We finished those recordings out in Langley on our friend's farm, and then finally sent it off and got it mixed. It was a really long process just trying to get people interested in releasing it, and we ended up just releasing it ourselves just a few weeks ago. So the songs are a little bit old now. We have lots of new stuff that you'd hear at shows, but the CD is still a good representation of what we're doing. I think. It's called *What Keeps Us Awake*.

How many of those songs do you still play at shows?

Geoff: Probably about 75% of them. There are three or four that we've cut from the repertoire, or we're trying to rework.

Carla: We go through a long process of reworking songs. We'll write a song, and maybe it's just a straight ahead pop song—we might play it like that for a short time and decide it's not interesting enough. We're kind of obsessed with structure and trying to figure out what we could take out or what we could add to make a song more interesting and unique. We haven't really established the Bontempi sound yet, which I think is good. We're always trying to experiment and find something we're all interested in.

And I was just about to ask you about your sound.

Geoff: Well, now that I listen back to the album, it sounds a lot more consistent than I thought at the time we were recording it.

Carla: That's true. There's [a difference between] what we were going for and what we actually sound like.

What were you going for?

Carla: Maybe it's a reaction to Plumtree, which is really fast paced, high energy pop—initially we wanted to really slow things down and let the songs breathe, let songs have quiet moments, and not feel like we had to always rock. We have some really slow songs on the album. But more recently we've kind of been going back to rock. It's just fun. I think we are always straddling those two sides.

Lynette: We describe ourselves as dark pop. That's the shortest description we can put up with.

Carla: We were throwing around words. We kind of like "spooky." There was a time when we were all living together in a flat in Halifax that was built in 1880's or so. It was a little bit spooky and had a creepy basement...there was this story that a doctor had lived there during the Halifax explosion [the munitions shop explosion that wiped out half the city in 1917, not the pop music festival]. So this doctor was living in this flat, and the story goes that as a way of helping out, he brought injured people in the house to treat them, because the hospitals were closed and chaotic. Supposedly a lot of people died down in the basement.

Did you believe the story?

Lynette: We're paranoid people anyways. It's always scary to go near the basement. And in the meantime, we were starting Bontempi and trying to think of what to write about. We were interested in the mood.

You don't actually have a Bontempi right? And what exactly is a Bontempi?

Carla: We used to. We originally had a

fourth member.

Geoff: Bontempi is an old band of keyboard, I don't know if it still exists. They have a great sound! I don't know how to describe it.

Carla: They've got a bit of a...whine. [Laughs] Our fourth member, Nicolas, was the one who brought the Bontempi to the practices, and we really liked the name and the font and everything. And Bontempi is Italian for "good times." Then he left the band, took the Bontempi and we kept the name.

Geoff: The keyboard was untunable. It was really out of tune.

Carla: I still look for them whenever I'm in Value Village. They often have them, but there are some really, really, really bad Bontempis. And there are some cool-sounding ones too. It seems like every one sounds completely different.

Speaking of instruments, you were surprised that bands don't share drums in Vancouver.

Lynette: There's a lot more sharing going on in Halifax in general. Every show that we played there, you bring one drum set and then everyone shares it. Most times it's the headlining band. In Vancouver we've played a number of shows where there have been three bands with three drum kits, and you have these long switchovers, and we just think it's unnecessary—often you're in the situation where you are all playing the same four or five piece standard rock kit.

Carla: It's not that we don't want to take our own. Often it was our kit that all that bands used. We just want to make that arrangement beforehand and people seem unwilling to do that. [Laughs]

Lynette: It's just way more work for everyone.

Carla: It's not really that a big deal.

It makes sense though. But besides that, any other differences between the Halifax and Vancouver music scene?

Geoff: We're still gradually meeting people. The longer we're here the less intimidating it all seems. For a long time we couldn't figure out if there was a scene of the type we're used to, with a group of very close and connected bands that are all helping each other out.

Lynette: Yeah, it seemed quite fragmented. In Halifax, it was all very cohesive.

Carla: You can sort of jump right in and start playing. Here you have to go through promoters and booking people. So that was all new and challenged us in new ways. But it's starting to come together for us now.

For more information on Bontempi, you can visit www.bontempi.ca.



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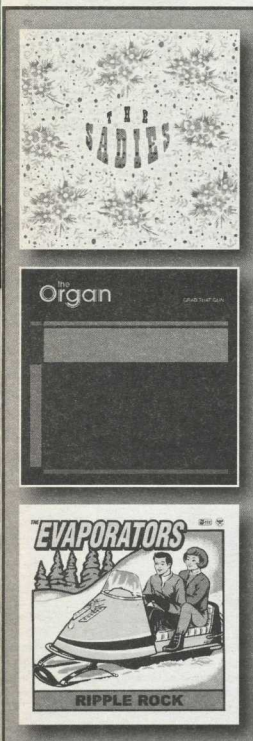
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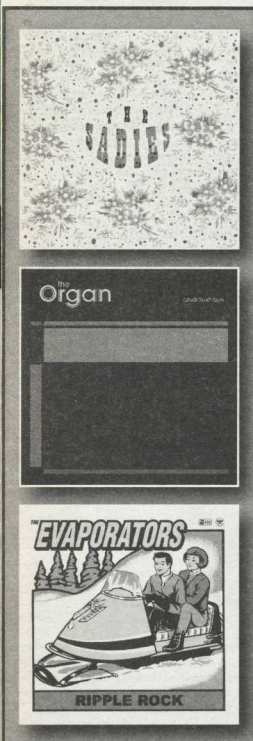


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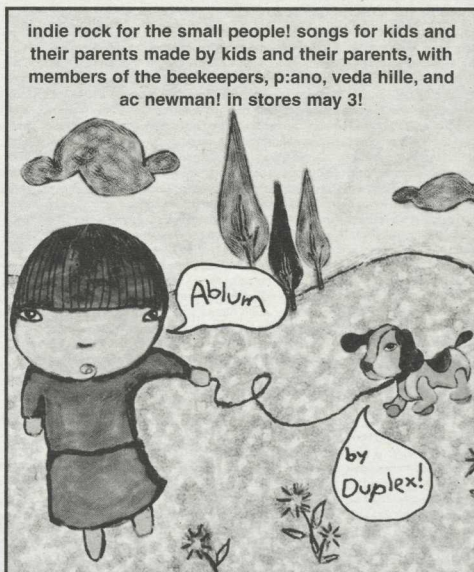
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Violoncelle, voix: Jorane

by Kat Siddle

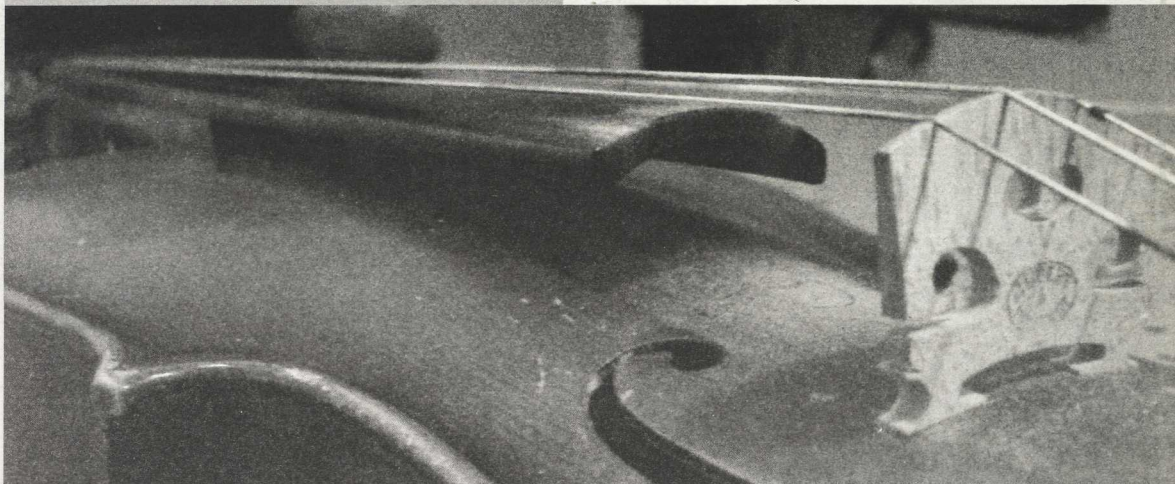


PHOTO JIM COOK / KRM

I've seen Jorane play live just once, in New Westminster in late 2002. Seated in the rapidly dimming Massey Theatre, I wasn't sure what to expect. I surveyed the audience and realized that I was the youngest person in the crowd. It was me, sixty middle-aged Francophones, and a smoke machine set on "smog."

Three years ago, virtually no one in anglophone Canada knew who Jorane was. Born Joanne Pelletier, the young Québécois musician was hardly the stuff of frequent airplay. A longtime student of classical guitar, she gave up the instrument at nineteen in favour of the cello. Anxious to start writing her own (non-classical) songs, she practiced for up to eight hours a day, and recorded her first album only two years later. *Vent Fou*, released in 1999, was an unconventional affair of resonant cello and raw, fierce vocals. The album was compared to early Sinead O'Connor for its intensity, and to Tori Amos for its emotional scope, but didn't make a much of an impression outside of Québec.

Her second album, 2000's *16mm*, defied these previous comparisons. While *Vent Fou* was mostly in French (two songs were written in English), on this album Jorane sang in a made-up nonsense language. Aiming for the kind of descriptive power found in film, she explored pure sound with wordless vocals as evocative as any lyrics. *16mm*'s asymmetrical compositions used the rhythmic capabilities of the cello, double-bass style, as well as the great, aching chords that people more often associate with the instrument. This album established Jorane a greater fanbase in Europe and Québec, but again, didn't attract much attention in the rest of Canada. Which is why I was possibly the only non-Francophone, and the only person under forty, to catch Jorane's show in New West that night.

I left that show with the feeling that I knew something no one else did, but I don't think I'm going to feel that way much longer. With her new English-language album, and opening spot on Ontario waillette Sarah Slean's cross-country tour, Jorane is in a prime position to garner a little more recognition. *The You and the Now* is more accessible and introspective than *16mm* or *Vent Fou*, though Jorane

continues to embrace her signature unfurlings of sound that fade away as suddenly and beautifully as they begin.

The album was conceived in a fury of creative production. "When you're working in the studio, it's like, the more you eat the more you're hungry," Jorane told me over the phone last summer. "Even though I was working on a lot of songs in the studio, often I'd get a new idea and say, stop, can you open a new track for me? At the end of the project we had way more ideas than we were supposed to work on." Enough songs were recorded during the sessions for the album that they were divided into a French-language EP called *Evapore* that was released in June and *The You and the Now*.

I asked Jorane why she chose to start singing in English. A lot of it has to do with influence, she explained. "Most of the music I listened to as a kid was anglophone." Jorane also wanted to work with other lyricists, most of whom wrote in English. "I have a lot of friends who speak English, and friends who are good writers in English and we wrote [songs] together. I had a chance to share my stories with them."

Her most exciting collaborator was Lisa Germano, maulin violin player and writer of some of the most depressing songs I've ever heard (and I am a connoisseur of the downcast, let me tell you). She wrote "Good Luck" with Jorane. Perhaps it's because Jorane has not worked with English lyrics since the days of *Vent Fou*, but in this track the presence of the other songwriter is palpable. The music is actually credited to Jorane and Simon Wilcox, another collaborator, but the vocal melody sounds distinctly like Germano, with its low notes, narrow range, and drawn-out, slightly muffled words.

I asked Jorane how she ended up choosing her unusual musical path. "I learned the piano when I was quite young," she told me, "and I didn't go too far. It was just a way for me to express myself. It wasn't really a technical thing. I cannot do everything I want on the piano. After that came the guitar, mostly classical guitar. I went to college for classical music, and I had to pick another instrument. I always dreamed of trying the cello, and when I did, it was a revelation. It was much closer to me than the guitar

was. I think it was all the contrast...I had a lot more chance to express myself with it. The fortissimo on the cello is much louder than the fortissimo on the classical guitar so it gave me more power in the nuances. So I had more space, you know. If your nuances are bigger you have more space to express yourself in. And the texture, too, the sound of it. How deep it can go, but also how it can be really light. It's not always sad. People think that a cello is always really sad. And if you use it in pizzicato it can be really rhythmic. Whenever I touch the cello, it will inspire in me a new melody, a new song. So it's my source, it's my inspiration." I asked her if she ever listens to other non-classical cellists. "I don't listen that much of cello players. I like to listen to other instruments. It inspires you with other ways to play yours."

So what does she listen to? On the day that I called her, she'd been taking in a lot of folk music—Jolie Holland, Ben Harper, and Gillian Welch. Jorane is a regular on the folk music circuit, and though I'd never thought of her music as particularly folk, I told her this. "If I start to sing with only voice and cello, that can be really folk in a way," she says. "I was the one who was bringing the guitar around the campfire when I was in high school. I think that's really where I come from in a way. Of course, I liked Led Zeppelin. I'm still a fan. But folk music really touched me. I can really find myself in folk music. It's so simple and true at the same time. And it's really touching."

When I tell her about being the only anglophone in New Westminster, she sighs. "It's hard. My music isn't radio friendly—so far. I don't know about the new album. I didn't do anything on purpose to get it on the radio, but if it happens, I'll be happy...if singing in English will help people hear my music, I'm happy."

A word on the show...

After the release of Sarah Slean's *Nightbugs* in 2002, I used to think to myself, if only Christine Fellows, Jorane, and Sarah Slean would tour together. Well, I'm getting two thirds of my wish on March 15, when Jorane opens for Slean at Richards on Richards. (This is more than I usually get, though Lady Sovereign, M.I.A. and Björk should happen any day, right?)

Jorane's booking agent couldn't have picked a better gig to bring her new material to a receptive audience. More accessible to singer-songwriter fans than her previous work, *The You and the Now* seems tailor-made for the Sarah Slean pixie league, who've gotta fall for Jorane's gorgeous but startling arrangements. Though they're appreciably different, these two are complementary: like Jorane, Slean likes to spike her songs with weird interludes, though hers are more inclined to a staccato, cabaret feel (contrast the choral parts in *TYAK's* "Stay" with Slean's "When Another Midnight"). Both take their music pretty seriously, but express a sense of humour through backup vocals that mimic and mock the lead vox (see "Mip Mo" from *16mm* and Slean's "Lucky Me"). Always-trustworthy internet rumours indicate that the two may be writing a song to perform together during this tour. Something tells me it's going to be very pretty. 



KAT SIDDLE IS THE EDITOR OF DISORDER MAGAZINE, A SMALL BUT VERY VERY IMPORTANT MAGAZINE FROM VANCOUVER BRITISH COLUMBIA. SUBSCRIPTIONS ARE AVAILABLE TO THOSE WHO DO NOT LIVE IN THE VANCOUVER AREA AND WHO DO NOT VISIT THE KIND OF PLACES WHICH CARRY ONLY THE FINEST IN MONTHLY MAGAZINES

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MARCH

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CONTROLLER CONTROLLER (FROM TORONTO)
WITH GUESTS TBA **MATINEE SHOW**
DOORS 2:00PM, SHOW ENDS 6:00PM ALL AGES/ BAR WITH ID
\$13+ AT ZULU, SCRATCH, REDCAT, NOIZE



THURSDAY APRIL 7TH, 2005
@ MESA LUNA (1926 W. BROADWAY)

MT EERIE (AKA THE MICROPHONES • K RECORDS)

WOELY & GUESTS TBA
ALL AGES/ BAR WITH ID.
DOORS 8PM/SHOW 9PM • \$10+ ADVANCE
TICKETS AT ZULU, SCRATCH, REDCAT, NOIZE



TUESDAY APRIL 19TH, 2005
@ MEDIA CLUB (695 CAMBIE)

WHY? (ANTICON-MEMBER OF CLOUDDEAD)

GUESTS TBA • DOORS 9PM
\$10+ ADVANCE AT ZULU, SCRATCH, REDCAT

FRIDAY MAY 6TH, 2005 (EARLY SHOW)
@ RICHARDS ON RICHARDS (1036 RICHARDS)

MAGNOLIA ELECTRIC CO. (AKA SONGS: OHIA)
GUESTS TBA EARLY SHOW: DOORS 7PM/SHOW 7:30 10:30PM
\$14+ ADVANCE AT ZULU, SCRATCH, REDCAT, NOIZE



MONDAY MAY 30TH, 2005
@ RICHARDS ON RICHARDS (1036 RICHARDS)

CARIBOU (FORMERLY MANITOBA DOMINO RECORDS)

JUNIOR BOYS (DOMINO RECORDS)

THE RUSSIAN FUTURISTS
DOORS 8:00PM • \$15+ ADVANCE AT ZULU, SCRATCH,
REDCAT, NOIZE



Kid Rock: SMOOSH!

by Chris-A-Riffic

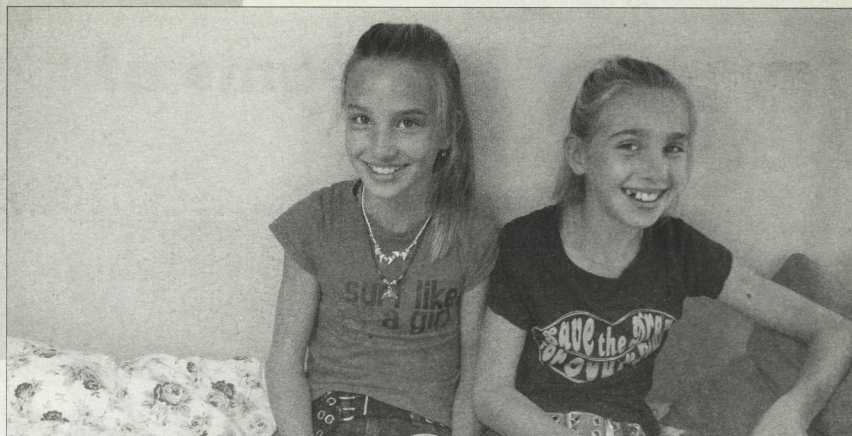


PHOTO BY RYAN SCHLIERING

This was a long while ago, but does anybody remember the band Old Skull? It was a ravenous punk-metal band in the mid-80's comprised entirely of boys under the age of twelve. A line from one of their songs still rings true today: "I HATE YOU RONALD REAGANI" I loved that band, and now I love Smoosh.

Smoosh are a Seattle twosome (and soon to be threesome) of pre-teen sisters whose synth-fu! pop songs have earned them opening slots with Shoplifting, Death Cab for Cutie and...OK, fine...Pearl Jam. Their first full-length, *She Like Electric*, was released on Seattle's Pattern 25 Records in late 2004. I chatted up 12-year-old songwriter, vocalist and keyboardist Asya on a drab Saturday morning at her Seattle abode.

Discarder: I saw a photo of you and your sister, where the both of you are jumping. Do you guys have a trampoline?

Asya: Yeah we do.

Really? You're kidding! Is it one of the round ones, or is it kind of rectangular?

It's a round one, and it's pretty big.

Can you double bounce your sister?

Yeah.

That's fantastic! There's a lot that's been said about your sister's drum lessons. I believe Jason from Death Cab for Cutie is her drum teacher. I was wondering about you, because I haven't heard much about piano lessons for you. Have you ever taken piano lessons?

I've never taken piano lessons to learn piano....

Are you kidding!???

I play by ear. Sometimes I tried to read notes, but I quit because I like to do it by myself better.

Fair enough. My Gosh! When did you start playing?

I've been playing since I was about one or two....

How can you remember playing the piano when you were two?

My mom told me....

That's fantastic! Were there some songs you liked listening to that you wanted to play on the keyboard?

Sometimes I liked playing Tori Amos songs....

When were two?

Not Not when I was two.

Do you have any other piano influences? Do you like the Vanessa Carlton's of the world?

I like Vanessa Carlton. I like a lot of indie rock and...

I noticed a bit of a hip hop influence in some of your songs.

A little bit. We did that when we were younger.

I see that you're opening for Mates of State. Have you considered opening for Kanye West or something?

I don't know if he would want to play with us.

I'm sure he would. Your sister (Chloe) plays drums and she's two years younger than you?

Yes.

My sister is two years younger than me. When I was twelve, my sister and I hated each other. Absolute hate. How does that work for you guys?

Sometimes we get into arguments, but mostly we work it out.

You have played with crazy bands. Which band has given you the best advice?

Probably Jason from Death Cab for Cutie. He's the one we talk to a lot.

Are the two of you home schooled?

Last year we were, but now we go to regular school.

How's it going?

It's going pretty good.

Which do you like better?

I don't know, because with home schooling, we get to do whatever we want, but with regular school, we get to hang with our friends.

The first song on your album, "Massive Cure," has the greatest keyboard sound that I ever heard.

Oh, thanks.

You got a Roland?

Yep.

You got no Moogs or Arps? You got your Roland and that's good enough for you?

Yeah, because it has tons of sounds. It has any sound that you want.

I had a bet going with my friend Parmida about the name Smoosh. She said the name was actually a pet that you guys had.

No. We used to like Smashmouth. Our name used to be Smush, and everybody pronounced it as Smoosh.

That's a great story, but my friend Parmida owes me ten dollars now. What was your first show?

At the I Spy, before it closed down. We paid for ourselves to be in a Battle of the Bands.

How did you do?

We did okay. We were so nervous.

Did you win?

No. We didn't care. We just wanted to get started.

I had a bit of a conversation with your sister Maya. She was alluding to the fact that she might be the new member of Smoosh.

Yeah! I think she is.

That's great. Is she younger than you guys?

She's eight.

She's eight?! That's insane! Have there been any bands that you've been freaked out by? I read that you played with Shoplifting. They're pretty out there, aren't they?

Yeah, but they're pretty fun though. One time they gave people tons of instruments and everyone in the crowd was playing.

Did they give you something?

Yeah, I played bass guitar.

Which is your favorite instrument to play? Don't turn your back on the keyboard!

Guitar is second best.

So keyboard is first in your heart forever?

Yeah.

You can download "Massive Cure" at

www.pattern25.com.



CHRIS-A-RIFFIC IS A NINE-FOOT, KITTEN-EATING MONSTER THAT LIVES IN A CAVE JUST NORTH OF COQUILHEM. HIS FRIEND PARMIDA OWES HIM TEN DOLLARS.



**Smoosh
She Like Electric
(Pattern 25)**

This stuff is good—and I don't mean "good for a twelve year old." I mean "good for new weird band" good. The sisters Smoosh yelp, shout, rap, and sing their way through their buoyant keyboard pop like the excited kids they are. Asya's breathy vocals get a little repetitive by the end of the album, but there's a handful of standout tracks that showcase her songwriting talents: "About the Picture" and "It's Not Your Day to Shine" have excellent hooks, while the gleeful "Rad" actually makes me want to play soccer (and I loathe soccer). None of these top the gloomish, mature "Make It Through," though. This song's enigmatic lyrics remind us that the only people who say that childhood is a simple and untroubled time are adults. Actually, my only major complaint is that this album didn't come with a lyric sheet... Asya's a bit hard to understand, and I get the feeling she's not singing about hopscotch or bunny rabbits. Especially on "Pygmy Motorcycle," where she chides, "Why do you hide behind everyone's back. I don't know why, you don't seem to have any goals in your life."

All through the album you get the sense that *She Like Electric* is music made for the sheer fun of it. The last track ends poignantly with Asya repeating, "Now I'm here to stay..." I'm not sure what she's talking about, but if "there" is a place where Smoosh can make music like this, I hope she stays for a while too.

Kat Siddle

The Many Bedrooms of Black Mountain

by Sasha Webb



COLLAGE MADE FROM
PHOTOS TORY BANNISTER

So much has been written about Vancouver's favourite artistic collective, endearingly known as the Black Mountain Army, that I barely know where to begin. Let's start simple: if you didn't already know, members of Jerk with a Bomb, the Pink Mountaintops, Blood Meridian, the Black Halos and Sinoia Caves, among others, have convened for yet another delicious project. This time we are treated to the psychedelic rock and roll ensemble Black Mountain. Their self-titled debut LP came out on January 18 on Scratch/Jagjaguwar records and has leapt off the shelves into the hearts and homes of old-school rockers and art-loving hipsters alike. Local shows are packed. The video for their first single "Druganaut," (broadcast on CBC's www.zed.cbc.ca) has been watched nearly 500 times. I was lucky enough to grab a few minutes with three of the five—drummer Joshua Wells, vocalist Amber Webber and guitarist/vocalist Steve McBean—on a blustery February evening at Pat's Pub.

Black Mountain's new album is a rock and roll dreamscape: eight swelling tracks in forty seven minutes suffused with talent, depth, and dancability. From start to finish, the record reeks of hard work and solid production, but still maintains that signature sense of Black Mountain whimsy. While each track is different from the next, the record flows with exquisite ease. Memorable tracks include "Modern Music," the clever pop-rock ballad that starts the album off, the super-catchy "Druganaut," and the similarly effervescent "No Hits." Amber Webber's inspired and delicate vocals are put to intoxicating use in "Heart of Snow," vacillating from vocal solo to hard rock hymn.

Though clearly an artistic endeavour, lyrics like "the war machine keeps on rolling/evil minds and hearts of stone/have you done more/that you

can swallow?/lord, won't you set us free," and titles like "Faulty Times" leave the listener in no doubt of Black Mountain's political sensibility. Their stance isn't precise, but is instead defined by how they live and create. "[Politics] often enter the way we approach music," says Joshua, "obviously, everyone has their set of beliefs that they run into just by living." This is the best kind of political music: not dogmatic or whiney, just a set of beliefs that permeates in an unobtrusive way and doesn't turn the music into a tirade.

Who is behind this work of wonders? You may well be confused by the many bands and artistic energies that have culminated in Black Mountain. What's the difference between Jerk with a Bomb, the Pink Mountaintops and Black Mountain? Though each group sounds distinct, one facet remains consistent: local legend Steve McBean is the creative backbone of it all. And no, as I was duly corrected, Black Mountain is not just another incarnation of past projects, but a wholly separate creative entity. While a "mountain" theme pervades the latest two endeavours, Steve assured me of their separateness. Though each band is related, the music expresses different elements of this family's being and evolution: "Some of the Black Mountain and the Pink stuff came from roughly the same era. They didn't both exist at the same time, but some of the Black Mountain stuff was in its nascent stages while Pink Mountaintops had already started. [The ideas] didn't have a home yet then, but they came from the same home, but now some have left home. There are kids that are creating different stuff, but at least they have their own rooms, as opposed to just a living room." Joshua felt those kids are doing some distinct stuff on stage too. "There

are some of the same people, but they're doing different things, playing different songs and with Pink Mountain you sort of never really know exactly what it's going to be like. It could just be Steve, or it could be eight fools jumping around on stage."

So what kind of music is playing in the stereotypes of said bedrooms? According to many reviews and journalists, Black Mountain falls into the category of "referential," meaning they consciously evoke sounds of other bands or periods. I'm unsure if this term is particularly apt; sure, while playing the album at the UBC Food Co-op, I had two people assure me it was a Black Sabbath cover band and another declared that it must be Pink Floyd, but the album has that unique Black Mountain Army feel that has brought them such accolades. The band is unfazed by the label. "People tend to always say Sabbath, and I really can't see it. I mean it sounds more like Sabbath than it sounds like Queen, which is good. I'd want someone to smack us too if we started wearing 7" platforms or something like that. But I have nothing wrong with it. I like most of the bands that people compare us too. I mean, most people like the Rolling Stones. They're a fucking good band," says Steve. Nor is there any hidden agenda in their use of familiar styles. You're just supposed to enjoy the fluidity.

Jerk With a Bomb (JWAB), often seen as the launch pad of the Black Mountain Army, has been characterized as the closer cousin of Black Mountain, in terms of style and content. Aurally, the difference is clear. According to Steve, Black Mountain is "a different space than Jerk With a Bomb so it's obvious that people will react differently because it's a bit more. I'd say it's slightly more extroverted, calls more

on participation from people rather than slow brooding, to some degree less sad." Black Mountain has five members in comparison to JWAB's three, more flesh and blood on stage resulting in a fuller, perhaps more uplifting tone.

Both bands share a common goal of music and merry-making, and rely on friends for support and creative momentum. How do they feel about allegations that the Vancouver scene is harshed out? Amber tentatively agreed, "I think it is hard. When I first moved here I'd never seen anything like it. But there are so many great people that hang out and play music, that do so within the scene, and lots of artists that are really amazing and friendly." Made up of ex-bandmates, roommates and friends, Black Mountain has obviously found equilibrium within a scene that can be less than temperate. They have found a perfect mix of personalities and talent, with the explicit goal of having a good time.

With a five week North American tour on the horizon and a potential European tour in the works, the sun is smiling on Black Mountain. To close, I asked if they had any final wishes for the band. Steve had minimal but lofty goals: "We're just starting really, this band is only a year old. I'd personally like to leave a body of art that's listenable." Josh felt the same way, just hoping for the "opportunity to do things differently every time." Whatever good fortune befalls Black Mountain is well deserved. I can only hope that more bedroom doors open and close, and maybe some new kids move in. 

Check out their website at

www.thewaxmuseum.bc.ca/jwab

Next local gig: Monday March 14th w/ Oneida and Kinski at the Red Room



SASHA WEBB IS A CHAMPIONSHIP BADMINTON PLAYER, A CUTTER OF HAIR, A SELLER OF ORGANIC PRODUCE, A YOGI, AND A RATHER TALL GAI WHO DRESSES IN WHITE MORE OFTEN THAN I WOULD RECOMMEND TO NORMAL MORTALS.

P:ano

By Graeme Worthy

Art by Julian Gossen

See these drawings? They were done by this eight year old kid that Nick Krigovich knows. Nick called me and told me that he had this wicked idea for the story art, and I was so taken by his enthusiasm that I had to agree. P:ano is mostly the outcome of these flashes of brilliance and serendipity. It's just that once Nick's got an idea, he's got a way of making it happen. This tightness is part of what makes P:ano what it is: a constantly shifting set of songs, no two shows alike and a collection of tunes so musically disparate, but still united with their playful sound.

The grapevine delivered to me their two upcoming albums, traded from hand to hand and computer to computer with warnings such as 'Now don't give this to anyone! Promise?' Mine is a third generation copy, each delivered with the same warning.

The first of these, *Brigadoon*, is to be released in April on Mint, the second, *Ghost Pirates Without Heads*, in July or August. The band is adamant that I not confuse the two. Despite making their way into my hands at the same time, these are entirely different creations, each from a different era.

When I meet with them, Nick is cold, but refuses to wear the pink crocheted hat that Julia Chirka, his cousin, tosses at him. They're both a little uncomfortable about being interviewed but they've got strong opinions on certain points that make them jump to attention and shake their heads at my misapprehensions. There are some things I'm not allowed to get wrong. For example, Nick is unquestionably the songwriter, and he is shocked that I would

assume he would allow anyone else to share this role. But they all agree that it's looser now, that they feel like more of a band since Julia joined. Larissa Loyva has been with the band since the beginning, and Justin Kellam since he took photos for the cover of *When It's Dark and Its Summer*. The recording process used to feature a lot of guests, now it has stabilized.

"We thought it would be awesome if we could release two albums in one year," Nick explained. With this in mind, P:ano recorded *Brigadoon* last summer, paying for it all themselves, and playing all the instruments, something Nick says wasn't true of the last two albums.

"We did [it] in a way that everything was completely in our control, as four people. There was no other outside influence in any way. We paid for everything ourselves." When I raise an eyebrow Julia offers a correction. Actually, there are some handclaps by Black Rice, who happened to be recording at the same time; they giggle as they relate the tale of how these 'dirty, punk-rock dudes' whispered aside to the recording engineer, "They know how ironic this is, right?"

The album was finished in September, but instead of last year being the year of two albums, it's this year. P:ano is notorious for not playing songs off their albums, at all. A point which they are a little apologetic about, but not completely. "We just feel that once you do something, it dies." After finishing *The Den*, the band had started playing the 'much more lively, rockin' cowbell songs that you will soon know as *Brigadoon*, but at the time we just knew them as 'the new P:ano songs,' a real

ubpeat set with plenty of drums and a loud but petit bassist.

Their records and up revering the commercial recording dynamic. They're archives rather than commodities. So many bands tour "to promote their album" it's a cliché, but here, it's just an indicator of where the band has been, ground covered, a map of conquered turf. "We're searchers and discoverers...It seems silly to dwell. I'm a fan of trying to move on to what feels relevant at any certain moment, and not just rest on what you did a year ago."

It was at the Railway, last September when P:ano pulled a new trick on everyone, including themselves. This time it was the same. They had just finished recording the songs they been playing all year, and so, true to form, instead of playing songs off *The Den*, or even what I had come to know as their live show, Nick wrote a whole new set of songs, and everyone in the band abandoned their instruments to try something new.

"Knowing that in the past we stopped playing things as soon as they were recorded and done...I used *Ghost Pirates Without Heads* as a distraction." It was never intended to turn into an album, just a break from the songs they'd recorded. And from there it just grew because, well it was fun.

He doesn't want you to think he's cocky about it, but the truth is Nick is hugely prolific, and the *Ghost Pirates Without Heads* songs were mostly the product of two days of writing. Tired of messing with fickle equipment on the road, "I wanted a set we could travel with...I we wanted we

could do the *Ghost Pirates* set right now, without anything."

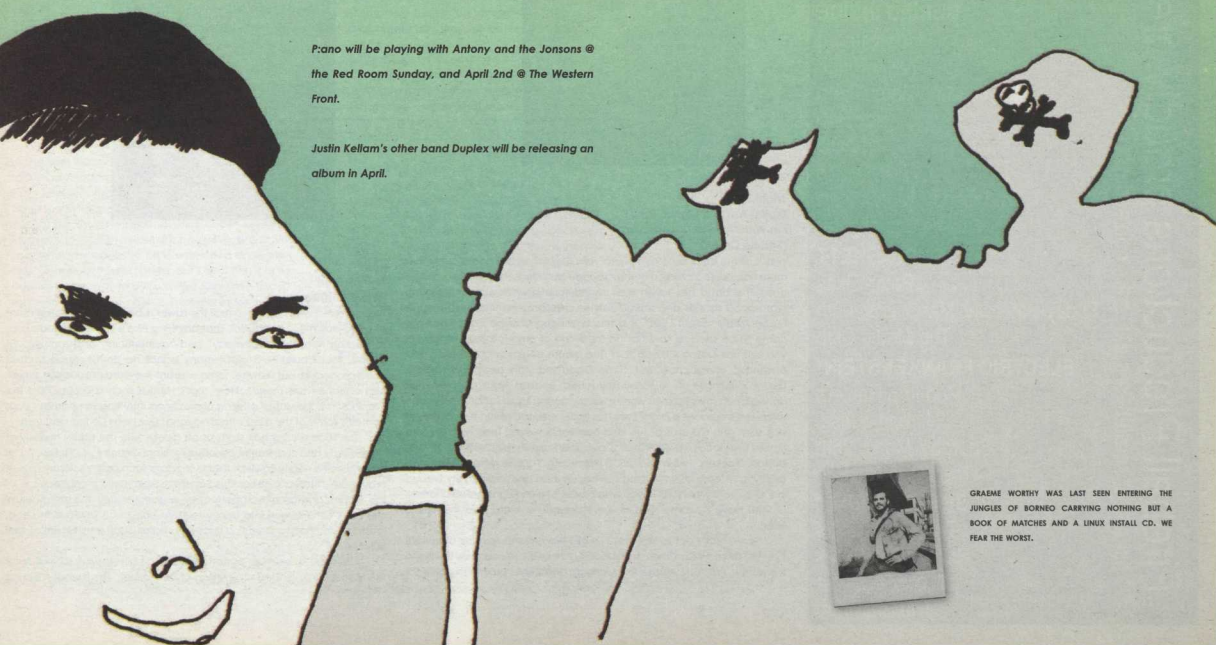
Nick is restless, rarely settling on one thing for any length of time. Talking about the covers of the two albums, he throws out a pile of ideas in just a few seconds, tracking the path of his thoughts.

"I wanted albums that were drastically different to look identical. I also wanted it to look very shitty, crude, but not in a punk rock way, just with no design going on whatsoever. Not boring, just 'engaging with bad-looking.'" There's something intentionally grotesque about P:ano. "I wanted it to be ugly," Nick says of the cover of the new album. "I found this pottery owl in one of my parents high school yearbooks. It was so terrible." He tried to convince the band to put it on the cover, but this didn't work. Instead the album art features a diorama by Ryan Sluggitt, which does look a lot better. The owl is now relegated to the back cover, postage stamp sized. When I mention that I have exactly that owl at my parent's house, Julia and Larissa scold me, "Don't tell him, we just got this one done."

Much like the title sequence of *Napoleon Dynamite*—a series of comfort foods, brightly coloured, against similarly colourful carpets—it is an art to discover those things that make us yawn. The old kind of gum wrapper, a cassette tape of Michael Jackson songs, the smell of bowling. When someone can deliver these pointed moments of nostalgia, it's kind of magic. ■

P:ano will be playing with Antony and the Jonsons @ the Red Room Sunday, and April 2nd @ The Western Front.

Justin Kellam's other band Duplex will be releasing an album in April.



GRAEME WORTHY WAS LAST SEEN ENTERING THE JUNGLES OF BOHEMIA CARRYING NOTHING BUT A BOOK OF MATCHES AND A LINUX INSTALL CD. WE FEAR THE WORST.



STINKMITT
 Bakelite
 Dandi Wind
 Friday, March 4th
 The Brickyard

VALIS
 Mendoza
 The Belushies
 Saturday, March 5th
 The Piccadilly Pub

MOSES MAYES
 The Masses
 Saturday, March 12th
 The Media Club

BLACK MOUNTAIN *
 Onieda
 Kinski
 Monday, March 14th
 Richards On Richards

BRANT BJORK*
 Vic Dumonte's Idiot Prayer
 Wednesday, March 16th
 The Brickyard

HONEYSUCKLE SERONTINA
 Carpenter
 Harrow
 Daggersmouth

Friday, March 18th
 The Piccadilly Pub

BURIED INSIDE
 Holy Shroud
 A Javelin Reign
 Tuesday, March 22nd

Pub 340
HOOD
 Windows 78
 Wednesday, March 23rd

The Lamplighter
JOEL PLASKETT
 Peter Elkas
 Friday/Saturday, March 25th/26th
 The Media Club

ELECTRIC FRANKENSTEIN*
 Rod Iron Haulers
 and guests

Saturday, March 26th
 The Piccadilly Pub
SHONEN KNIFE*
 The Evaporators
 Raised By Wolves
 Friday, April 1st
 The Brickyard

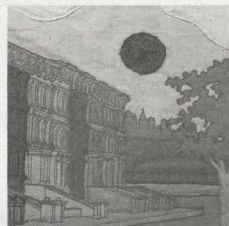
UNDER REVIEW



All Shaheed Muhammad
Shaheedullah and Stereotypes
 (Rykodisc)

Ahh, flashbacks—non-drug related I assure you! When listening to the intro to this release I recalled watching such movies as *Bladerunner* and *The Matrix*. These two films and All Shaheed's newish recording all give me a fluorescent surreal sensation. (In the intro to *Shaheedullah and Stereotypes* a slowed-down male voice cajoles you to "submit" to "it" in a *Morpheus*-like tones). Anyway, my paraphrase of this album's main message is "submit to what is true, only man has a plan." Ahh! I'm freakin' out already, Christian/religious echoes aside, the music following the intro to this hip-hop album is some dope (aka good or cool or awesome to you) stuff. The vocals are subdued and some neat kitchen scissor sounds only add to the flavor of the beat. When the rappers start, they mix seamlessly in to the overall flow of the song. All Shaheed Muhamad has produced a whole lot of hip hop artists, the most dear to this reviewer's heart being *A Tribe Called Quest*. This album may appeal to fans (or former fans) of *Wyclef Jean*. The beats are a similarly listenable blend. A group of vocalists put it down on what is sort of a producer's album (All Shaheed behind the boards). Give the disc a quick spin and if you like it you may also enjoy older albums by Tribe, *Mos Def*, *De La Soul*, *Bush Babees* and *Mike Ladd* (the *Infectious*). *Stereotypes* continues Muhammad's quality of "bringing it on" with hip-hop beats that are fresh, tight, and innovative in subtle ways.

Arthur K



Bright Eyes
Digital Ash in a Digital Urn
I'm Wide Awake, It's Morning
 (Saddle Creek)

Well, call me emo, but I love *Digital Ash*. Bright Eyes has come out with a more "digitalized" version of their sound—and dare I say, a more happy one? The band has taken their sound to a new level, incorporating synthesized sounds and instruments to create something that, though recognizably "Bright Eyes", is a much-needed change from what has come to be seen as "old hat" in the world of emo-folk-indie-whatever you kids are calling it these days. The album begins vocally bereft and enigmatic, melancholy, yet "Time Code"-ed with beat and rhythm. The EP continues on to sunny-day music, upbeat, lyrics coupled with diving beats layered over vibey melody, oozing liquid sunbeam through oversized earphones. Bright Eyes has finally created music to make emo kids skip. This CD isn't all fun and games, however. Their typically title timbre resurfaces, as we travel "Down the Rabbit Hole" with these rock bottom "rockers". All in all, the CD is amazing. I couldn't have expected anything more from something I loved, yet had become so very tired of in subsequent weeks. All of you who haven't given Bright Eyes a chance, or who have become tired of the incessant whining, give this one a listen.

Now, that's not to say that I DON'T have a soft spot for the Bright Eyes we all know and love. The second of two CDs released by this band this month, *I'm Wide Awake, It's Morning*, definitely... put me to sleep. It's

not a bad thing. Back to the familiar, the band introduces the newest of their typical sound with an irregular "storytime session" at the beginning of the CD, leading into a similar-yet-wonderful-sounding album. If you dislike the Bright Eyes that's come before, with the exception of *Digital Ash*... I'm not gonna lie, you may not be too thrilled with this one either. That aside, the album departs from the sorrowful mood of Bright Eyes past, and seems to hit an emotionally charged, but more outwardly reflective mindset. Maybe Bright Eyes are maturing along with some of their fans?

Main

The Frames
Burn the Maps
 (Anti-Record)

There's more to life than *U2*. In the shadow of this "bigger than life" act, other Irish bands are flying under the musical radar (excluding *Damien Rice* and *The Thrills*). The Frames have been a household name in Ireland for over 10 years but they've yet to make a mark over here. *Burn the Maps* may at least make a decent dent.

On first listen, this melancholy and pessimistic album doesn't capture the band's charismatic presence like their live release *Sellist* did. It sounds like someone did an assessment of their life and didn't like the results. The Frames are flexing their musical muscles, delving into *Radiohead* territory, and using more electronic sounds, drum beats and samples, as well as eerie harmonies. Look no further than the opening track, "Happy," as an example.

Despite the bleeps, there still remains the constant presence of the fiddle (and additional strings) to keep The Frames' folk-like tendencies in mind. The band hasn't abandoned their blend of atmospheric/lyrical rock either, showcasing some angry confessions in "Underglass" and whispering thoughts in "Suffer in Silence". Other noteworthy tracks include the radio-friendly "Fake" with lead singer *Glen Hansard's* bitter ex-boyfriend persona saying, "You're telling me I should forget you."

Maps has a great album closer in "Locusts," a slow country-lined acoustic guitar number with stirring xylophone and string motifs woven in for good measure. Hansard's delicate delivery of the chorus, "I'm moving off, I'm packing up, I'm willing to be wrong" causes a gut reaction. Of all the tracks on this record, this one is either the most hopeful or hopeless. Listening to these songs is definitely a wake-up call. I'm hoping the glass is half full.

Emily Khong



Hem
Eveningland
 (Waveland/Rounder)

There are many who believe that the rawer a band's sound is, the more stripped-down it is, the better. That anything else is just sugar and syrup, detracting from the "legitimacy" and "authenticity" of the music. Of course, that's bullshit—a great many bands no doubt sound perfect underproduced, but likewise, some want the extra production, which can enhance the music. New York's Hem is such a group, and the *Eveningland*, their latest offering of mostly country-lined chamber pop, contains some of the most affecting songs I've heard in the past year.

The record's first half starts us off nicely, with the pretty melody of "Redwing", and the *Daniel Lanois*-style tribal country of "Hollow." The second half is nearly flawless, thanks to songs such as the solemn, almost prayer-like "Strays," "Beautiful Sea," the shimmering centerpiece of the album, and an almost perfect bit of songwriting, the instrumental title track almost vests into Disney territory, only to be saved in the end, leading into "Pacific Street", a relatively sparse affair reminiscent of *Joni Mitchell*.

There are three main parts that make the album work so well: first is the meticulously crafted songwriting of *Dan Messé*. This is what will bring

me back for their next record, which I have no doubt will be a step forward. Second is the production by Messé and **Gary Maurer**, whose slightly echoey piano sound and orchestral string swells strongly recalls '70s era **Randy Newman**, but still sounds contemporary. Then there is **Sally Ellyson**, with her absolutely stunning voice. Both understated and commanding, she is as good a vocalist as any currently out there.

I've mentioned some big names here as reference points to their music. Make no mistake, Keren have big ambitions, and *Eveningland* makes a very good case for continuing to pursue them.

Robert Ferdinand



Keren Ann
Not Going Anywhere
(Blue Note)

Chanteuse is a label put on a many a female singer hailing from France, telling tales of love and heartache. Sure, Keren Ann is French, and sure, a good deal of her songs deal with the affairs of the heart, but the part-Russian-, part-Japanese-, part-Israeli-, part-Dutch-, and grew-up-in-France songstress has a sound and style all her own. She writes, plays various instruments, and produces on all the songs in her first all-English album, *Not Going Anywhere*. The record is pretty full of sweet melodies, with the frequently melancholy arrangements and lyrical content leaving the listener with a slightly sour taste afterward. However, Keren Ann's voice, at once delicate and seductive, is always front and centre, and very effective at making you feel that she believes in what she sings. Standout songs include: "Rally," where you can picture her singing next to a window on a rainy day; "Road Bin," with its hand-drum opening reminiscent of **Harry Nilsson**'s playful "Coconut"; and the gentle verse-driven "doo doo doo," "Sailor & Widow," which starkly changes mood from the sad tale of a widow's lonely life to the lighthearted chorus about her children playing, only to find out that they are mere inventions of her mind; and "Spanish Song Bird," a whimsical-sounding tune contrasted by downhearted lyrics about lost love. Even with all the bittersweet lyrics, however, the album as a whole manages to be a warm and endearing one. Chanteuse? Sure, I guess, but Keren Ann is quite possibly on her way to becoming a cherished singer/songwriter in her own right, convenient labels or not.

Robert Ferdinand

Sage Francis
A Healthy Distrust
(Epitaph)

Sage Francis is everybody's favourite grown-up, paternal rap figure. His much talked about deal with Epitaph records certainly raised some eyebrows and led some rap fans to look down their noses upon an emcee that, regardless of what you think about him, continues to weave together impressive rhymes. Sage's flirtations with the didactic have bloomed into full blown intercourse, as the album's name immediately connotes. Having grown weary of the in-your-face politicizing of everything lately, I assumed that Sage was going to cast aside his nearly untouchable knack for word-play to shout his socio-political views. I was only half-correct. Sage

maintains his tantalizing ability as a wordsmith, but pushes upon us not only his socio-political outlook, but his controversial religious outlook as well. Maybe I'm just too easily offended, but announcing "God's not a man, he's a bitch" certainly tests my patience for outspoken anti-religion. Sage hails back to the *Personal Journal* days on "Crumble", a track that, if it ever climaxed, would probably be the standout track on the album. "Lie Detector" is hands down the best on the album and is what Sage should strive for. Rather than babbling about the state-of-affairs, he gives us a rest and lets his imagination guide us through a sad tale of a man's melancholic aging. Alas, we haven't seen the crumbling of Sage Francis, he's as sharp a mind as he's ever been, but he's hung up on politics and it's dragging him down. Tremendous potential shines through, but I think Bush (and God) fucked this album up for us.

Michael Barlow



Saint Bushmill's Choir
S/T
(Profane Existence)

"Saint Bushmill's Choir started in 1994 on a drunken dare. Since then, the Choir has been responsible for 15 injuries." Thus is Saint Bushmill's Choir introduced on their website. Injuries number 14 and 15 are catalogued as a broken finger and a broken arm. After hearing the band's latest and self-titled release, nothing resonates more than the desire to somehow make that list.

The Choir takes a musical nod from the **Pogues** and adds Oi-influenced vocals in the vein of the **Dropkick Murphys**. The album is mostly traditional songs, but boasts two original tracks, "Goddamn Shame" and "Wineshaft". The end result is that breed of Irish punk that makes you want to slam back a Guinness and punch a skinhead. While many bands that try and blend Oi and Irish folk end up sounding kitsch and gimmicky, the Choir manage to pull it off. Perhaps it's because of their connection with the early '90s Seattle punk scene (the band is home to former members of the **Gits**), and **Jack Endino**'s production can't hurt. All nit-picking aside, the album puts them a step ahead of more "Americanized" Irish punk bands, like the **Dropkick Murphys** or the **Manahoes**, and places them among the ranks of **Flogging Molly** and the **Pogues**. It makes you wish they played more than two or three shows a year. I, for one, can't wait for the chance to be number 16.

Brie Aho

Pollination is an Opera
Pietro Sammarco
(Independent)

Pietro Sammarco is a musician/artist from Vancouver who plays trombone in *They Shoot Horses, Don't They?* He's also a graduate from Emily Carr, and for a school project, he composed a short opera, complete with libretto that doesn't make a whole hell of a lotta sense to me. This album is seriously messed up. If you are one of those twits that complain about how some today's music sounds, check this out. This music makes me feel like ants are crawling all over me. Pietro's falsetto rockets up and down the musical scale like a roller coaster. The Midi horns and

strings pop in and out at unpredictable times, buzzing and droning in an unsettling manner. It's a wonderful mess, absorbing and disturbing, and almost without meter. The first time I heard this, it was right before bedtime. I thought that it was an opera in the classical sense and that it would ease me into sleepiness. I lay awake until 6 in the morning, playing it over and over. It is a tough listen for some (most), but *Pollination is an Opera* is a bold, creative musical exploration that is quite inventive in its approach to form and everything else.

[www.geocities.com/pietrosammarco]

Matt M. Jordalters



The Seams
Castaway Motel
(Tractor Grease)

We were talking about cowboys the other night, musing about how, with the collapse of small farms and meat factories that resemble dude ranches about as much as purple kool-aid tastes like real grapes, cowboys haven't much to do other than make music. Country-singers make better cowboys anyway; their boots are shiny, their spurs aren't caked with mud, and they sure smell better.

Add to this category *The Seams*. This 6-piece from Sooke have recently released their debut album, *Castaway Motel*, a pretty little piece of genre-sprawling melodies about standard cowboy woes like heartache and jailbreak. They're twangy and bluesy with the pop-growl fake-cowpoke sincerity of **Luke Doucet**, but they're folksy and jazzy as well in the same manner as late-period **Phish** at times.

The **District of Sooke**'s official website declares that "Sooke's once resource dependent economy has shifted focus to include many home-based businesses, a commercial core, and a bustling tourism sector which annually entertains thousands of visitors from throughout the world." No doubt that that entertainment often harkens back to the resource-dependent days, and when the Seams sing of putting on their "best blue pants" for a night out, their cowboy posturing must be loved and adored. However, on an album that feels it necessary to name a song "Slow Country Number," it becomes clear that the Seams' late-gallon hat are really just part of the drag show.

There's something lacking about the posing though; perhaps it's just not enough. The album is sentimental and sweet, almost enough to feel like the real thing, but it's not sad enough or surprising enough to really stand out. If cowboys are really as soft as the Seams make them seem, it's no wonder that they couldn't keep the farm.

Danielle Critique

Steve Vai
Real Illusions: Reflections
(Red Ink)

The latest offering from guitar wiz Steve Vai has him exploring some familiar themes (searching, relationships, spirituality) and doing the expected guitar pyrotechnics, but in a new, twisted way. Everything in this loosely woven narrative is related somehow to family and viewed through a filter of insanity (so it'll make good listening the next time your crazy relatives come over). Lyrically, Vai explores

how a "truth-seeking madman" sees the world and vice versa. Musically it's what you'd expect from Vai, however, it's fresh and exciting, combining various blues influences, metal shredding, and even the strange, intense and seemingly insane (to Western ears anyway) rhythms of Bulgarian wedding music on "Freak Show Excess" (the title was taken from a trashy review - sweet revenge). As one other reviewer pointed out, only time will tell whether this disc is a classic benchmark concept album or a self-indulgent walk-fest, but I tend to lean towards the former.

It's reminiscent of some of the weirder things Vai did under **Frank Zappa**'s wing, while still holding the same threads as his more recent works such as *Fire Garden*. Weird, but wonderful—I can't stop listening to this disc. I think I may need help, actually.

Drake



The Weekend
Beatbox My Heartbeat
(Teenage USA)

Polished and assured, *Beatbox My Heartbeat* shows how far The Weekend have come since their self-titled debut in 2000. They've intensified their pure, girly pop assault by trimming away some of the little details that made the *Teaser EP*. The liberal gamut of synth are gone, as are former bassist **Lorien Jone**'s delicious back-up vocals (listen to *Teaser*'s "Perfect World" and you'll know how backup vox can bring a song from okay to pretty damn good). The results are less interesting, but not bad either—*Beatbox* is radio-friendly and well-produced. The lyrics aren't anything special but **Andrea Wasse** knows her way around a chorus. Check out "NTLA"—why this defiant ode to California doesn't become the next "Complicated" I'll never know. Still, there's always been something a little more appealing about the Weekend that sets them apart from the poprock crowd, and I'm pretty sure I know what it is. There's a strange, familiar-sounding timbre to Wasse's voice, a sort of "everygirl" element that I can't really explain. It's not the way she sings, or the words, but the sound of her voice itself: there's a yearning and vulnerability that doesn't seem put on at all. It's a voice with less character than, say, **Chloe Marshall** or **Danna C**'s but in good way; it could be your best friend singing these songs about love and confusion, or the girl making your latte, or even you yourself.

Karl Sicile

REAL LIVE ACTION



SCISSOR SISTERS AT THE COMMODORE
PHOTO BY KIMBERLEY DAY

Scissor Sisters Will Power January 28

Commodore Ballroom

Isn't all glam a fusion of magnetic appeal, flamboyance, and a touch of the ridiculous? You may dismiss the **Scissor Sisters** for their novelty, for their cross-over mainstream success, or for their *Darkness*-like magnitude of flashy showmanship, but once you see them live, you won't deny that they're damn appealing. Particularly, their disco-feel seems to offend the remnants of our punk sentiments, but let it go. As Anna Matronic announced early in the show in one of her characteristic fiery manifesto-like speeches, the Scissor Sisters don't care who you are. They are here to entertain. And that they do very, very well.

I missed **Will Power**, the opening band, because I missed my bus. From what I heard, it was one singer, two dancers, and an iPod with the instrumentalization. I'll leave you to decide how you feel about that.

By the time I did wedge myself through the multitudes of the sold-out show (impressive fact considering that it's the third time they've been here in six months), it was quite a bizarre scene indeed. One of Ugg boots and mid-thirties Odyssey-goers. Feed them beer, play some **2 Unlimited**, and watch them devote into amusing Roxy dancing. Yes, the kind of crowd that would make many a **DISORDER** reader creep towards the door. Instead, I decided to harness my nostalgia for the days of **C&C Music Factory**, and I danced it up.

Eventually, the headlines entered the stage one-by-one to the opening number "Laura," immaculately dressed and accessorized. The crowd ate it up. They knew every word. They became a heaving mass of bodies that reacted to every song and every inciting scripted speech.

They played a solid hour and half of songs mostly from their album, which is on its way to becoming as huge in North America as it is in the UK. Personal favourites of mine were the disco-esque cover of

"Comfortably Numb" and the surprisingly political "Tits on the Radio," a jab at former mayor Rudy Giuliani's puritanical agenda for New York's downtown area. The four-song encore was particularly entertaining, with a "Scaffish Folk Song" which was a piano-led version of **Franz Ferdinand**'s "Take Me Out."

Though Luke Meall has announced that watching them would be equivalent to getting his "balls crushed in a vice," I must contradict him and say that it was fun. "Way Cool," as he would say.

Pamrida Zarinkamar

Tegan and Sara Lindy February 02

Commodore Ballroom

When **Tegan and Sara** played Vancouver at an all-ages Mesa Luna show last fall, I left the concert feeling a horrible combination of violation and shell shock on account of the drunk underagers and the incredibly hostile crowd. This time round, the concert organizers get ten gold stars for choosing a venue with both a good atmosphere, and the liquor license to turn away hooligans.

Icelandic singer/songwriter **Lindy** kicked off the show with songs from his fifth album, 2004's "Suspension of Disbelief." Drawing on folk and pop, Lindy is definitely gifted technically as an acoustic guitar player. His style is best described as gentle, which, (pardon my superficiality), is incredibly endearing considering his towering height. His songs were about love: unrequited, requited, lost, found, etc. etc.; sometimes painful but mostly sugary stuff, that I regret to say got a little repetitive towards the end of his set.

Onto the headlines! The sisters Quin delivered a solid performance. Their strengths these days lies in their versatility: with 2004's *So Jealous*, they seem to be building on 2003's *If It Was You*, staying on the pop-rock course yet incorporating an impressively diverse set of influences. It shows when they play live, whether they're tackling the folksier older crowd-

pleasers such as "This is Everything" with a more rock-focused edge, or delivering newer songs on instruments previously absent from their performance like the keyboard/synth.

Tegan and Sara in concert is less something to dance to than something to experience. Live, they still convey to me the kind of sincerity, emotional depth and energy that drew me into their music in the first place. The audience responded well, too, the most rousing responses by my gauge being songs from *If It Was You*, such as "Living Room." Altogether, the February 2nd Commodore show was a treat, Tegan and Sara having proven themselves charismatic and engaging performers once again. The duo is worth catching live the next time they roll into Vancouver.

Alison Benjamin

Hidden Cameras The Blow February 03

Richards on Richards

Man! How did I ever pull this off? One of my favorite bands of all time, and here I am, marching through the crowd of a packed Richards's on Richards. I. **Duncan McHugh**, for one wonderful moment of my life, am an honorary member of the **Hidden Cameras**.

Wow, do I ever know a lot of people at this show. Don't they wish they were me right now? I see the jealousy in their eyes, because they know where I'm going. I'm going right to the top, right behind one of Canada's great pop acts.

I got the lyrics down, and I've invented a whole crapload of dance moves for this special night. I think I'll do a little **Mick Jagger** shimmy during "Music is my Boyfriend." Perhaps a dash of "Hands up, baby, hands up" in the middle of "Breathe On It." Who knows? I think I'm a gonna play it by ear.

Man, the view is bloody amazing from up here. All those little ants down in the nosebleed section look like little ants. I'm going to remember this moment for a long time. When I have bootloads of grandchildren, I can see them all sitting cross-legged in front of me, begging me to tell them the Hidden Cameras story

for the 70th time. But let's just live in the now. Oh, I almost forgot my cue for "Ban Marriage." That was a close one. Whee!

Chris-A-Riffic

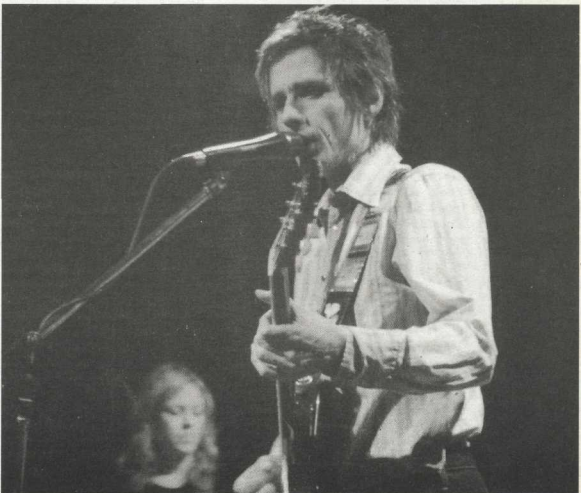
Luna Midnight Movies Richard's on Richards February 12, 2005

Opening for Luna was LA's **Midnight Movies**, whose lead singer is also their drummer. It's not something that gets pulled off very often, but this band did it well. Gena Olivier has a unique voice and her drumming style is strong and powerful, although a few mistakes were audible as her concentration seemed to break from time to time. **Midnight Movies** has a lot of talent, but it is still raw, and this really showed through with contrast to the vast experience of the headlining band.

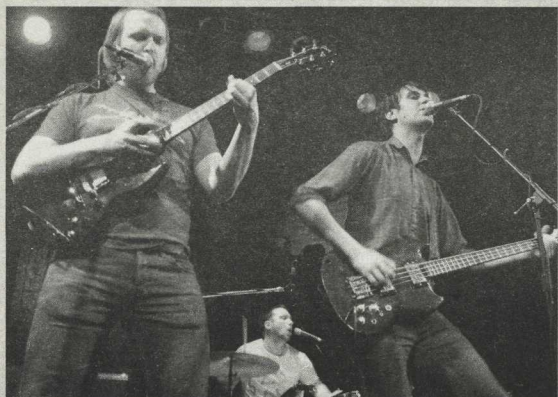
Let's start at the beginning, when we were little and we watched cartoons on Saturday mornings. Now some of us might be too young for this one—I'm almost too young for it myself—but in the late '80s, there was a cartoon show about a young woman who fought for orphans by day and was the lead singer of a successful rock group **Jem & the Holograms** by night. The original Jem was on stage tonight in the form of Britta Phillips, bass player for Luna. Sigh. There is a distinct stylistic difference between Luna and the Holograms, though. There was no uplifting '80s pop song about the power of friendship for me, and the cherry pink bass that I thought Britta was sporting turned out to be a trick of the light!

My initial disappointment was turned around, due to Luna's technically flawless performance. These people have been playing music for a long time and on their final tour it really shows. They might not have great stage presence, the band looked pretty emotionless and bland the entire performance, but if you just closed your eyes and listened, it was beautiful.

Jordie Yaw



LUNA AT RICHARD'S ON RICHARDS
PHOTO BY KIMBERLEY DAY



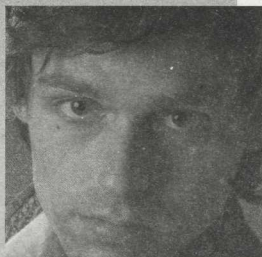
JOGGERS OPENING FOR TED LEO AND THE PHARMACISTS
FEBRUARY 14
RICHARD'S ON RICHARDS
PHOTO BY GRACE MA



Kimberley M. Day suggests you see these acts that may or may not be in accordance with her personal tastes.



March 14
ONEIDA
Black Mountain
Kinski
Richard's on Richards



March 25 + 26
JOEL PLASKETT
Peter Elkas
Media Club

"So talented, he's lethal."
— Red Deer Advocate
"gritty as Saturday night on Carral St."
— The Province

RODNEY DeCROO



AVAILABLE on NORTHERN ELECTRIC



RUMBLETONE
WAY OUT WEDNESDAYS
at the Railway Club

march 9
The SEAMS
The CLOUD FARMERS
ANDREW BURDEN

march 16
The POLYS
LADIES NIGHT • LIVE GIRLS

march 23
DIRTY BLONDE
PLEASURE SUIT
RUN GMC

march 30
FICTION • GO GHETTO TIGER
The OLYMPICS

Sat. March 19
ANZA CLUB
(8th & Ontario)

Vancouver's Garage Zombies
THE FIENDS
JAPAN's Surf Monsters
plus
CANADA's Beast-Tamers
VANCOUGAR

878-GOGO • Rumbletone Radio A Go-Go • Alternating, Weds. 3pm - 5pm on CTR

MIX TAPE!

Nick Kravich made this ad for his cousin's 23rd birthday. He read the track list to DISORDER, and it made our heads spin. Here it is. Now if you manage to find all these tracks, could you burn us one too. Thanks.

Mix for Julia's 23rd Birthday

01. A-Mix - On Sacred
02. The French Intergovernment - Boo Boo's Gown Mumbo
03. Winter Note - Love Without Song
04. Arthur Russell - Place I Know/Kio Lio You
05. Patenoster - Patenoster
06. Hans Esler - Romanticism
07. John Cage - Indeterminacy (excerpt)
08. Tuli Elephant Orchestra - Luk Kot's Doodly Bow Feature
09. Non-Architect - I Want to be Happy
10. Novos Brancos - Brasil Brasileiro
11. Jorge Ben - Beare Humanum Et
12. Love - Orange Sues
13. Would-Be-Goose - Cecil Blanton's Scaftbook
14. T Pants - Off the Hook
15. Anonymous Joy - Street Street
16. Anonymous Joy - Street Street
17. Hans Ammann - Zuna & Mass
18. Gang Gang Dance - Revival of the Summer #4
19. Baby Ditt - When I Get Home
20. The Rowettes - Do I Love You?
21. Litter Gore - That's the Way Boys Are
22. The Slugs-Les - Never Again
23. The Monkeys - Forget That Girl
24. Kazumi Nishioh - You Disordered Something
25. Ned Rorem/Carole Falet - Are You the New Person?
26. Art Bears - The Pirate Song
27. The D'Orty Gate Opera Company - A Policing Band of Pirates, We
28. Cornelius Casew - Sailing the Sea: Defends on the Humans

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JOYKAMP

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DOORS AT 8PM
SHOWTIME 9:30

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6138 SUB BLVD UBC



WE HAVE SOME QUESTIONS FOR YOU.

Do you think we're a bunch of talentless hacks? Eminent snobs? Feces-flinging Bonobo monkeys? If you can do it better, email us. We need motivated illustrators, feature writers, reviewers, photographers and designers.

Do you want to read back issues without getting your hands all inky? Put down your gloves! There's a better way!

Have we provoked your impotent rage or throbbing physical desire? Write to airhead! Let us know what you think of us. Maybe we'll even print your letter.

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CHARTS

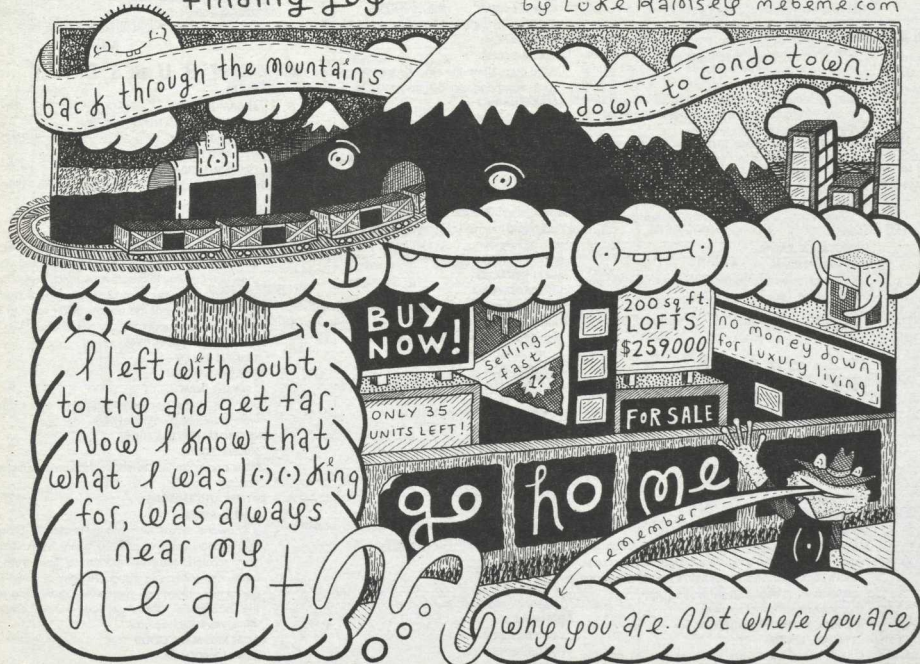
# Artist	Title	Label
01 BLACK MOUNTAIN	s/t	Secretly Canadian
02 DESTROYER	notorious lightning...	Merge
03 ELEVATOR	august	Bluefog
04 YOU SAY PARTY! WE SAY DIE! s/t	Indie	
05 V/A	Vancouver complication	Sudden Death
06 PONY UP!	Pony up!	Dim Mak
07 HEXSTATIC	Master View	Ninja Tune
08 DANDI WIND	Bait the Traps	Bongo Beat
09 DISCO	You Fight Like a Girl	Spasticated
10 THE GOSSIP/TRACY & THE PLASTICS	split	Dim Mak
11 CANNED HAMM	Erotic Thriller	Pro-Am
12 JENNIFER GENTLE	Valenede	Sub Pop
13 STEREO TOTAL	Do The Bambi	Kill Rock Stars
14 THE RAVONNETTES	A Touch of Black	Columbia
15 LCD SOUNDSYSTEM	s/t	DFA
16 BELLA	Pretty Mess	Indie
17 THE CAPE MAY	Central City may Rise Again	Flemish Eye
18 LOW	The Great Destroyer	Sub Pop
19 BLOC PARTY	Tulips	Dim Mak

20 M83	Before the Dawn Heals Us	Mute
21 LOU BARLOW	Emoh	Merge
22 THE TOWER RECORDINGS	s/t	The Communion Label
23 CONNECT_ICUT	Moss	Dehausset
24 VALUE VILLAGE PEOPLE	Blood Bath and Beyond	Worthy
25 DAMON AND NAOMI	The Earth is Blue	Sonic Unyon
26 THE COACHWHIPS	Peanut Butter and Jelly...	Namack
27 LEMON JELLY	64-95	XL
28 FAT DAY	Unfi Unfi	Load
29 FINAL FANTASY Has a Good Home	Blocks	
30 DIE MONTITOR BATSS	Girls of War	Troubleman Unlimited
31 LUNA	Rendezvous	Jet Set
32 NEGATIVLAND	Helter Stupid (re-issue) Seeland	
33 DOVES	Some Cities	Astralwerks
34 THE GO! TEAM	Thunder Lightning Strike	Memphis Industries
35 SAINT ETIENNE	Travel Edition	Sub Pop
# Artist	Title	Label

FINDING JOY

finding joy

by Luke Ramsey mebeme.com



PROGRAM GUIDE

For CTR 101.9FM

LISTEN TO CTR AT 101.9 FM OR
ONLINE AT WWW.CTR.CA

SUNDAY

ARE YOU SERIOUS? MUSIC

9:00AM-12:00PM

All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW

12:00PM-3:00PM

Reggae in all styles and fashion.

BLOOD ON THE SADDLE a/c.

3:00PM-6:00PM

Real cowhit caught-in-her-boots country.

AFROBEAT

3:00PM-6:00PM

In two hours, I take the listener for a spin—musically—around the world; my passion is African music and music from the Diaspora.

Afrobeat is where you can catch up on the latest in the "World Music" scene and reminisce on the classic collections. Don't miss it.

<uget_afrobeat@yahoo.com>

CHIPS WITH EVERYTHING a/c.

5:00PM-6:00PM

British pop music from all decades.

SAINT TROPEZ a/c.

5:00PM-6:00PM

International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge. Book your jet set holiday now!

QUEER FM

6:00PM-8:00PM

Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RHYTHMINDIA

8:00PM-10:00PM

RhythmIndia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhajans, and also Qawwalis, pop, and regional language numbers.

TRANCECANDICE

10:00PM-12:00AM

Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike lays down the latest trance cuts to propel us into the domain of the mystic-al.

<trancecandice@hotmail.com>

ELECTRONIC SPECTRUM

12:00AM-3:00AM

FILL-IN

3:00PM-6:00AM

MONDAY

FILL-IN

6:00AM-8:00AM

BREAKFAST WITH THE BROWNS

8:00AM-11:00AM

Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight!

LIONS AND TIGERS AND BEARS...

11:00AM-12:00PM

ALT. RADIO

12:00PM-1:00PM

Hosted by David B.

PARTS UNKNOWN

1:00PM-3:00PM

Underground pop for the minuses with the occasional interview with your hosts, Chris.

SANDBOX THEATRE

3:00PM-6:00PM

A show of radio drama orchestrated and hosted by UBC students, featuring independent works from local, national, and international theatre groups. We

DISORDER - March 2005

welcome your involvement.

<sandboxtheatre@hotmail.com>

ABSOLUTE BEGINNERS

4:00PM-5:00PM

A chance for new CTR DJs to flex their musical muscle. Surprises galore.

THE FLIPSIDE

5:00PM-6:00PM

Join me - Dallas Brodie - for stimulating talk radio about local, national and international issues.

SON OF NITE DREAMS a/c.

6:00PM-7:30PM

SOLARIZATION a/c.

6:00PM-6:30PM

MY ASS a/c.

6:30PM-7:30PM

Phelps, Albin, 'n' me.

WIGFLUX RADIO

7:30PM-9:00PM

Listen to Selecta Krystabelle for your reggae education.

THE JAZZ SHOW

9:00PM-12:00AM

Vancouver's longest running prime-time jazz program. Hosted by the ever-suave, Gavin Walker. Features at 11:00, as listed

March 7: Now is a socially significant album from master vibraphonist Bobby Hutcherson as it is a quintet recording with tenor saxophone giant Horat Land with a difference: the quintet is augmented by a choir of female voices led by lead singer Gene McDaniels: It works beautifully!

March 14: Tonight the Jazz Show commemorates the 60th anniversary of the death of one of the twentieth century's greatest musicians ... None other than Charlie Parker, "Bird" actually died on March 12, 1955 and we present the groundbreaking alto saxophonist in two well-rounded quartet sessions with an all-star rhythm section. Timeless sounds!

March 21: Tonight the Jazz Show commemorates the 60th anniversary of the death of one of the twentieth century's greatest musicians ... None other than Charlie Parker, "Bird" actually died on March 12, 1955 and we present the groundbreaking alto saxophonist in two well-rounded quartet sessions with an all-star rhythm section. Timeless sounds!

March 28: The Chicago Sound is a rare album by a quintet of great players from the windy city. Bassist Wilbur Ware is the leader and you'll also hear alto saxophonist John Jenkins, drummer Wilbur Campbell and two Jazz masters who are still with us ... tenorist Johnny Griffin and pianist Junior Mance. Windy city jazz.

VENGEANCE IS MINE

12:00AM-3:00AM

All the best of the world of punk rock has to offer, in the wee hours of the morn. Hosted by Trevor.

FILL-IN

3:00AM - 6:30AM

TUESDAY

PACIFIC PICKIN'

6:30AM-8:00AM

Bluegrass, old-time music and its derivatives with Arthur and "The Lovely Andrea" Bernan.

HIGHBRED VOICES a/c.

8:00AM-9:30AM

FILL-IN

8:00AM-9:30AM

THIRD TIME'S THE CHARM

9:30AM-11:30AM

Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing sound that is Rock and Roll Deader than the most dangerous criminal.

<sonarshyne@hotmail.com>

LIVE HERE, WORK EVERYWHERE. a/c.

11:30AM-12:00PM

CJLY - Kootenay Co-op Radio profiles 30 creative

enterprises in Nelson with markets and clients worldwide.

MORNING AFTER SHOW a/c.

11:30AM-12:30PM

REEL TO REEL a/c.

12:30PM-1:00PM

Movie reviews and criticism.

ENGAGING THE WORD a/c.

1:00PM-2:00PM

Canadian authors, fiction writers and novelists interviewed by James O'Hearn.

BEATUP RONIN

2:00PM-2:30PM

Where dead samurai can program music.

CIRCUIT TRACING

2:00PM-3:00PM

EN AVANT LA MUSIQUE a/c.

3:30PM-4:30PM

En Avant la musique se concentre sur le mélange des genres musicaux au sein d'une francophonie ouverte à tous les courants. This program focuses on cross-cultural music and its influence on mostly Francophone musicians.

TANSI KIYAW a/c.

3:30PM-4:30PM

Tansi Kiyaw? Is Michif-Cree (one of the Metis languages) for "Hello, How are you?" and is a monthly Indigenous music and spoken word show. Hosted by June Scudeler (for those who know me from other shows I'm Metis!), the show will feature music and spoken word as well as events and news from Indian country and special guests. Contact me at jscudeler@ucalgary.ca with news, even listings and ideas. Megwelch!

FILL-IN

4:30PM-5:00PM

WENER'S BARBEQUE

5:00PM-6:00PM

Join the sports dept. for their coverage of the T-Birds.

FLEX YOUR HEAD

6:00PM-8:00PM

Up the punx, down the emol Keepin' it real since 1989. yo. flexyourhead.vancouverhardcore.com

SALARIO MINIMO

8:00PM-10:00PM

THE LOVE DEN a/c.

10:00PM-12:00AM

<doveden@hotmail.com>

ESCAPISM a/c.

10:00PM-12:00AM

es+cap+ism: n. escape from the reality or routine of life by absorbing the mind in entertainment or fantasy.

Host: DJ Satyicon.

<DJsatyicon@hotmail.com>

AURAL TENTACLES

12:00AM-6:00AM

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

WEDNESDAY

FILL-IN

6:00AM-7:00AM

SUBURBAN JUNGLE

7:00AM-9:00AM

CTR NEWS AND ARTS

9:00AM-10:00AM

EXQUISITE CORPSE

10:00AM-11:00AM

Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane.

ANOIZE

11:30AM-1:00PM

Luke Meat irritates and educates through musical deconstruction. Recommended for the strong.

THE SHAKE a/c.

1:00PM-2:00PM

FOR THE RECORD a/c.

1:00PM-2:00PM

DEMOCRACY NOW

2:00PM-3:00PM

Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

MOTORDADDY a/c.

3:00PM-5:00PM

Cycle-Ittic rawk and roll

3:00PM-5:00PM

RUMBLETONE RADIO a/c.

3:00PM-5:00PM

Primitive, fuzzed-out garage mayhem!

NECESSARY VOICES

5:00PM-6:30PM

Socio-political, environmental activist news and spoken word with some music. Too, www.necessaryvoices.org <necessaryvoices@telus.net>

AND SOMETIMES WHY a/c.

6:30PM-8:00PM

(First Wednesday of every month.)

BLUE MONDAY a/c.

6:30PM-8:00PM

Vancouver's only industrial-electronic-retro-goth program. Music to schtomp to, hosted by Coreen.

FILL-IN

8:00PM-9:00PM a/c

JUICE BOX

8:00PM-9:00PM a/c.

Developing your relational and individual sexual health, expressing diversity, celebrating queerness and encouraging pleasure at all stages. Sexuality educators Julia and Alix will quench your search for responsible, progressive sexuality over your life span!

www.juiceboxradio.com

FOUR OASIS

9:00PM-11:00PM

Root's music for folks and non-folks... bluegrass, singer-songwriters, worldbeat, alt country, and more. Not a mirage!

<folks@canada.com>

HANS KLOSS' MISERY HOUR

11:00PM-2:00AM

This is pretty much, the best thing on radio.

FIRST FLOOR SOUND SYSTEM

2:00AM-6:00AM

THURSDAY

FILL - IN

6:00AM-8:00AM

END OF THE WORLD NEWS

8:00AM-10:00AM

SWEET AND HOT

10:00AM-11:30AM

Sweet dance music and hot jazz from the 1920s 30s and 40s.

FIRE UP

11:30AM-12:00PM

Ever told yourself "I can't even boil water, let alone cook a chicken or stir-fry vegetables!" Let Chef Marat show you the way to create easy meals prepared in the comfort of your own kitchen/beachelor pad or car. OK, maybe not the car. Wouldn't want to spill anything on the upholstery.

UNPACK YOUR ADJECTIVES

12:00PM-1:00PM

WE ALL FALL DOWN

1:00PM-2:00PM

Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd.

THE ONOMATOPOEIA SHOW

3:00PM-4:00PM

Comic comic comic. Oh yeah, and some music with Robin.

RHYMES AND REASONS

3:00PM-5:00PM

DJ Knowone slaves over hot-multi-track to bring a fresh continuous mix of fresh every week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways, Strong Bad and the occasional public service announcements.

LOCAL KIDS MAKE GOOD

5:00PM-6:00PM a/c.

Local Dave brings you local music of all sorts. The program most likely to play your band!

PEDAL REVOLUTIONARY aH.

5:00PM-6:00PM

Viva la Velouria! DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it!

www.bikesexual.org

NUTHOUSE RADIO THEATRE

6:00PM-7:30PM aH

Musical inspired by Chocolate Thunder: Robert Robot drops electro past and present, hip hop and intergalactic funkmanish. <botlove@yahoo.com>

NUTHOUSE RADIO THEATRE

6:00PM-7:30PM aH

All-original Canadian radio drama and performance art written and performed live-to-air by our very own team of playwrights and voice-actors. We also welcome you to get involved, whether you are a professional or inexperienced...

ON AIR WITH GREASED HAIR

7:30PM-9:00PM

The best in roots, rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-attired host, Gary Olsen.

<ripitup55@telus.net>

LIVE FROM THUNDERBIRD RADIO HELL

9:00PM-11:00PM

Live from Thunderbird Radio Hell showcases local talent... LIVE! Honestly, don't even ask about the technical side of this. This month will probably be the best month ever.

WORLD HEAT

11:00PM-1:00AM

An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-ann, seeks reassurance via <worldheat@hotmail.com>.

LAUGH TRACKS

1:00AM-2:00AM

BEATS FROM THE BASEMENT

2:00AM-6:00AM

FRIDAY

FILL-IN

4:00AM-7:00AM

PLEASE ROCK THE DOOR

7:00AM-8:00AM

CAUGHT IN THE RED

8:00AM-10:00AM

Trawling the trash heap of over 50 years' worth of real rock 'n' roll debris.

SKA-T'S SCENE-IK DRIVE!

10:00AM-12:00PM

Email requests to: <djska_t@hotmail.com>

THESE ARE THE BREAKS

12:00PM-2:00PM

Top notch crate digger DJ Avi Shack mixes the underground hip hop, old school classics and original breaks.

RADIO ZERO

2:00PM-3:30PM

NARDWUAR THE HUMAN SERVIETTE PRESENTS...

3:30PM-5:00PM

CITR NEWS, SPORTS AND ARTS

5:00PM-6:00PM

A volunteer-produced, student and community newscast featuring news, sports and arts. Reports by people like you. "Become the Media."

THE NORTHERN WISH

6:00PM-7:30PM

AFRICAN RHYTHMS

7:30PM-9:00PM

David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa and African music from around the world.

www.africanrhythmsradio.com

HOMEBASS

9:00PM-12:00AM

Hosted by DJ Noah: techno but also some trance, acid, tribal, etc. Guest DJs, interviews, retrospectives, giveaways, and more.

I LIKE THE SCRIBBLES aH.

12:00AM-2:00AM

THE ANTIDOTE aH.

12:00AM-2:00AM

THE VAMPIRE'S BALL

2:00AM-6:00AM

Dark, sinister music to soothe and/or move the Dragon's soul. Hosted by Drake. <thevampiresball@yahoo.ca>

SATURDAY

FILL-IN

6:00AM-8:00PM

THE SATURDAY EDGE

8:00AM-12:00PM

Studio guests, new releases, British comedy sketches, folk music calendar and ticket giveaways.

8AM-9AM: African/World roots. 9AM-12PM: Celtic music and performances.

GENERATION ANNIHILATION

12:00PM-1:00PM

A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary. www.streetpunkradio.com <crashburnradio@yahoo.ca>

POWERCHORD

1:00PM-3:00PM

Vancouver's only true metal show; local demo tapes, imports, and other rarities. Gerald Rattlehead, Dwaïn, and Metal Ron do the damage.

CODE BLUE

3:00PM-5:00PM

From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul.

THE LEO RAMIREZ SHOW

5:00PM-6:00PM

The best mix of music, news, sports and commentary from around the local and international Latin American communities.

BATTLE ZONE

6:00PM-9:00PM

Each show will make you feel as though you're listening in on conversations between political insiders. As well, this guest and caller-driven programs its quest from opposite ends of the corridor of public argument against one another in no-holds barred debate that takes you behind today's headlines.

SHADOW JUGGLERS

7:00PM-9:00PM

An exciting chug of Drum n' Bass with DJ's MP & Bios on the ones and twos, plus guests. Listen for glivawas everyweek. Keep feelin da beatz.

SYNAPTIC SANDWICH

9:00PM-11:00PM

PLUTONIAN NIGHTS

11:00PM-1:00AM

Cutting-edge, progressive organ music with resident Hallicae and various guest performers/DJs. Bye-bye civilisation, keep smiling blue, where's me bloody anesthetic then? <http://plutonia.org>

EARWAX

1:00AM-4:30AM

"noiz terror mindfuck hardcore like punk/beat drop dem headz rock inno junglist mashup/distort da source full force with needz on wax/my chaos runs rampant when i free da jazz..." Out.

REGGAE LINKUP

4:30AM-9:00AM

Hardcore dancehall reggae. Hosted by Sister B.

	SUNIDAY	MONIDAY	TUESIDAY	WEDNESIDAY	THURSDAY	FRIDAY	SATURIDAY	
6 ^{am}								6 ^{am}
7	REGGAE LINKUP (RG)		PACIFIC PICKIN' (RT)					7
8				SUBURBAN JUNGLE (EC)		PLEASE ROCK THE DOOR (EC)		8
9	ARE YOU SERIOUS? MUSIC (EC)	BREAKFAST WITH THE BROWNS (EC)	HIGHRED VOICES (WO)	CITR NEWS + ARTS (TK)	END OF THE WORLD NEWS (EC)	CAUGHT IN THE RED (RR)	THE SATURDAY EDGE (RT)	9
10			THIRD TIMES THE CHARM (RR)	EXQUISITE CORPSE (EX)	SWEET 'N' HOT (EC)	SKA-T'S SCENIC DRIVE (SK)		10
11		LIENS AND TIGERS AND BEARS						11
12 ^{am}	ROCKERS SHOW (RG)	ALT. RADIO (PO)	FILL-IN	ANOIZE (NO)	FIRE UP (TK)		GENERATION ANNIHILATION (PU)	12 ^{am}
1		PARTS UNKNOWN (PO)	BEATUP ROWIN (EC)	THE SHAKE (TK)	WE ALL FALL DOWN (EC)	THESE ARE THE BREAKS (HH)	POWERCHORD (MT)	1
2			CIRCUIT TRACING (DC/EC)	DEMOCRACY NOW (TK)	THE ONOMATOPOEIA SHOW (TK)	RADIO ZERO (EC)		2
3	BLOOD ON THE SADDLE (RT)	SANDBOX THEATRE (TK)	EN AVANT LA MUSIQUE (RR)	RUMBLETONE RADIO (RR)	RHYMES & REASONS (HH)	NARDWUAR PRESENTS (NW)	CODE BLUE (RT)	3
4	AFROBEAT (WO)	ABSOLUTE BEGINNERS (EC)	TANGO KITHY (EC)	MOTORDADDY (RR)				4
5	CHIPS WITH EVERYTHING (PO)	THE FILIPINO (TK)	FILL-IN	NECESSARY VOICES (TK)	LOCAL KIDS MAKE GOOD (EC)	CITR NEWS AND ARTS (TK)	LEO RAMIREZ SHOW (WO)	5
6	SAINT TROPEZ (PO)	SOLARIZATION (TK)	WENER'S BBQ (SP)	AND SOMETIMES WHY (PO/EC)	NUTHOUSE RADIO THEATRE	THE NORTHERN WISH (EC)	BATTLE ZONE (TK)	6
7	QUEER FM (TK)	SON OF NITE DREAMS (EC)	FLEX YOUR HEAD (HC)	BLUE MONDAY (DG)	ON AIR WITH GREASED HAIR (RR)	AFRICAN RHYTHMS (WO)	SHADOW JUGGLERS (DC)	7
8		WIGFLUX RADIO (RG)	SALARIO MINIMO (WO)	FILL-IN	LIVE FROM THUNDERBIRD HELL (LM)	HOMEBASS (DC)	SYNAPTIC SANDWICH (DC/EC)	8
9	RHYTHMSINDIA (WO)			FOLK OASIS (RT)				9
10	TRANSCENDANCE (DC)	THE JAZZ SHOW (JZ)	THE LOVE DEN (EC)	HANS KLOSS' MISERY HOUR (HK)	WORLD HEAT (WO)	I LIKE THE SCRIBBLES (EC)	PLUTONIAN NIGHTS (DC)	10
11		VENGEANCE IS MINE! (PU)	ESCAPISM (EC)		LAUGH TRACKS (TK)	THE ANTIDOTE (EC)		11
12 ^{am}	ELECTRONIC SPECTRUM (DC)		AURAL TENTACLES (EC)	FIRST FLOOR SOUND SYSTEM (EC)	BEATS FROM THE BASEMENT (HH)	THE VAMPIRE'S BALL (GI/MT)	EARWAX (HH/DC)	12 ^{am}
1								1
2								2
3								3
4	FILL-IN	FILL-IN					REGGAE LINKUP (RG)	4
5								5
6								6

DC=dance/electronic • EC=eclectic • EX=experimental • FR=French language • GI=goth/industrial • HC=hardcore • HH=hiphop • HK=Hans Kloss • JZ=jazz

LM=live music • LO=lounge • MT=metal • NO=noise • NW=Nardwar • PO=pop • PU=punk • RG=reggae • RR=rock • RT=roots • SK=ska • SP=sports • TK=talk • WO=world

Unlock the Magnificent Music March's Key Releases At Zulu

SAM PREKOP Who's Your New Professor CD/LP

Consistently good, **Sam Prekop** is well-known to Zulu customers for his work in **Shrimp Boat**, the **Sea and Cake** and his 1999 self-titled solo album, which received plenty of play in the store, even making it into some top picks lists for that year. This has been a long time since this great debut and **Who's Your New Professor** is an overdue but welcome return. **Prekop** is in good form, but this is expected. No matter which project he's fronting, he has an appealing breeziness, freely mixing soft rootsy blues with dexterous jazz pop. As with his paintings and photography, **Prekop** has always been concerned primarily with atmosphere. This recording continues this aesthetic, often eschewing clear-cut song structures for cloud-like shapes that drift in and out of focus. Yet, backed by an ace band of celebrity players and a top production team, **Prekop** doesn't just drift away with the weather, instead throwing a little sand into the air for grit. **Who's Your New Professor** provides its own answer.

CD 16.98 LP 14.98 AVAILABLE MARCH 6*

MOGWAI Government Commissions CD

Some have argued that Scotland's **Mogwai** are a band truly and only to behold live, that the recorded tax-cable is no substitute for the real thing. A different opinion suggests that the opposite is true, that **Mogwai** need the time and space of the studio to really realize their atmospheric dynamics, to capitalize on their abilities. The latter view argues that **Mogwai's** deliberateness and subtleties might go unnoticed in a live setting, which can be messy and unpredictable, while a recording grants the opportunity for repeated, hermeneutical listening. This new collection confounds both attitudes by presenting a career-spanning collection of live recordings done for the BBC, mostly for **John Peel** (RIP). Government Commissions finds **Mogwai** in great and consistently muscular form, issuing waves of fat guitar, squall and slow burning structures. Characteristically, Government Commissions is a demonstration on the dialectics of tension and release and tension and release and tension and release, which has always marked **Mogwai's** music. A fine use of taxpayers' money!

CD 16.98

M.I.A. Arular CD

The music of **Maya Arulpragasam**, a twenty-seven-year-old Sri Lankan Tamil who moved to England when she was nine and now performs under the name **M.I.A.**, has been tearing up the charts in the UK since 2003 with the singles "Galang" and "Sunshiners." And now, finally, **M.I.A.'s** first proper full length **Arular** (after last year's mixtape collaboration with **Diplo** titled **Piracy Funds Terrorism vol 1**) will be available in North America. Making most of her sharp beats on the Roland MC-505 Groovebox and then adding to those demos with the help of various producers, **M.I.A.'s** strengths are her knack for writing inescapably catchy dance tracks to play off her original vocal style and use of colourful, at times political, lyrics. "From Congo to Colombia, can't stereotype my thing yo!" **M.I.A.** blasts with bombast on her single "Sunshiners." "Blaze to blaze, Galang-along-along."

CD 16.98 AVAILABLE MARCH 15*

SALE PRICES IN EFFECT UNTIL MARCH 31, 2005

LCD SOUNDSYSTEM s/t 2CD

For generations young people have danced because they need release. Be it to the music of **Elvis Presley**, **James Brown**, **Gang of Four**, **Derrick May's** Detroit Techno, British House, or more recently **Andre 3000**, the dance floor has always served as a public space for the expression and alleviation of the social and political tensions inherent to modern living. Today in the clubs of Brooklyn, Manhattan and even Vancouver, the youth are enthusiastically gathering to listen and move to the sounds of DFA Records' **James Murphy**, a.k.a. **LCD Soundsystem**. Consistently filling the floor, **Murphy's** eclectic and punchy debut is mandatory listening, the current edge of the perpetual cultural revolution. On the surface it collects the energy created by great artists such as **Prince**, **Brian Eno**, **Can**, **Gang of Four**, **P.I.L.**, **Michael Jackson**, **The Fall**, **Swindle**, **New Order**, **The Jam**, **Blondie**, **The Velvet** and of course **Batt Punk**, but in its synthesis it offers the potential for so much more — the latest thing in expressive de-sublimation!

2CD 22.98

DEAD Meadow Feathers CD

On their second Matador release (the first being the stunning **Shivering King and Others**) the **Meadow** find themselves cloaked still in the eerie bog of **Sabbath** and the soaring grey of **Hawkwind**. Dense sounds in expansive waves with guitars drawn like swords held high — in tribute not in battle. There seems to be more and more of a market for this type of stoner-friendly headrock and as far as I'm concerned it's welcome respite. **Feathers** is the best possible antidote to coffee-table rock and pleasant shopping muzak, and the perfect soundtrack to being high as hell and just not bothering to take it anymore.

CD 16.98

MONADE A Few Steps More CD

Stereoalab co-founder **Laetitia Sadler** returns with a sophomore release under the **Monade** (Mo-Nahd) moniker. With **Stereoalab** freed from the bureaucratic tentacles of their former major label, **Laetitia** has had more private time on her hands to re-explore the cinematic plotlines that graced her bigger group's early days on **Doughboy** and **Too Pure**. This extra attention immediately shows on **A Few Steps More**, which captures **Sadler's** penchant for breezy lounge-pop explorations and smart melodic instrumental interplay. For example, as its title suggests, "Wash and Dance," the opening track, gracefully sways on a blend of tight bass and beats, awash with shimmering tones and plush harmonies. Add **Laetitia's** angelic chanteuse vocals to this mixture and **A Few Steps More** becomes a truly delightful release, appealing to both old fans and the curious.

CD 16.98 AVAILABLE MARCH 6*

THIEVERY CORPORATION The Cosmic Game CD

Music can confound the mind, overload the senses, and occupy and embody time and space in very peculiar ways. Aware of this pliability, Eighteenth Street lounge legends **Eric Hilton** and **Rob Garza**, a.k.a. **Thievery Corporation**, have always created records to "trip out" with. **The Cosmic Game** is **Hilton** and **Garza's** most surreally expansive and critically regarded work so far. Pushing further into deep dub and eastern ragas, their sonic production presents an extremely inviting and wide vista, featuring sublime arrangements full of Latin accents, bass heavy atmospherics and sensual grooves. Add fellow heavy guest vocalists, including the **Flaming Lips**, **Kevin Coyne** and the ever-cool **David Byrne**, and you have one far out trip into inner and outer space.

CD 16.98

M WARD Transistor Radio CD/LP

Imagine a dinner party where the likes of **Jim James** (**My Morning Jacket**), **Jenny Lewis** (**Rilo Kiley**), and **Howe Gelb** (**Giant Sand**) show up. Their host, the highly talented and highly curly-haired singer-songwriter **M Ward**, serves a sumptuous Tuscan meal, smartly accompanied by a survey of his treasured collection of 78 rpm recordings of long gone old time soulful crooners. Afterwards, the group retires to the music parlour and bangs out some enchanted recordings that flirt with breezy **Dylan**-esque pop, skeletal American Appalachian folk and of course a dash of ragged country blues. Sound good? It sure does. This is the rich concoction that **M Ward's** latest daring effort **Transistor Radio** offers. Recorded in the **Robert Johnson** tradition, this album's mellow tone resonates with a refined cool air that is strangely uplifting and entrancing.

CD 16.98 LP 14.98

CROOKED FINGERS Dignity and Shame CD

Eric Bachman was last seen sleeping in his car outside the Media Club after performing an extremely intimate set of trademark forlorn songs solo. His tall bearded figure curled up tightly in a ball received a number of strange looks from the downtown morning assembly. His world seemed alien, and somewhat sad. How could these lusty and buxom people relate to a wily songwriter, who on the road demanding his freshly crafted songs before an eager audience, was not offered a floor to "crash" on. Indeed, the big baritone had partook in a few whiskeys (for nerves) and needing to sleep it off, decided to chalk it up to "experience" — the inspiration guiding his well worn songbook of odes to love, troubles, and unexpected beauty. Come and listen to the magnificent new **Dignity and Shame** and you will instantly welcome **Bachman** into your heart and home, for his formidable tunes are just what your broken hearted life requires.

CD 16.98

LACONNER s/t CD INHABITANTS s/t CD ZUBOTTA s/t CD

Vancouver's jazz circles are not round, nor oval. In fact, the new arcs our local indie avant jazz players trace seem to change constantly as they explore the sonic map in search of paths conventional players do not readily recognize. Thus, demarcating their travel, the first three recordings for **Jesse Zubot's** **Drip** Audio imprint sign the way forward. Smart choices, expert playing and dedication makes for exploratory, challenging and exciting music. Congratulations.

CD 16.98

FURTHER RECOMMENDATIONS:

- The Tindersticks- Bareback DVD
- The Howling Hex- All Night Fox CD/LP features Neil Haggerty Iron and Wine- Woman King CDEP/12"
- Sole- Live From Rome CD/LP
- Ida- Heart Like A River CD
- The Evens- s/t CD/LP with Ian MacKaye
- Kathleen Edwards- Back to Me CD
- A great roots record!
- Mark Timony- Ex Hex CD of Helium fame.
- The Decemberists- Picaresque CD
- Dinosaur Jr- various reissues CD
- seminal indie rock.
- Mars Volta- Frances the Mute CD

zulu news

Paperwork by Lee Hutzulak
HELLO, SUPREME AUTOMATIC DIRT
White Space Ghosts and Deadly Ink Blots
March 2005 Zulu Gallery



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1972-1976 W 4th Ave
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Sun 12:00-6:00



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